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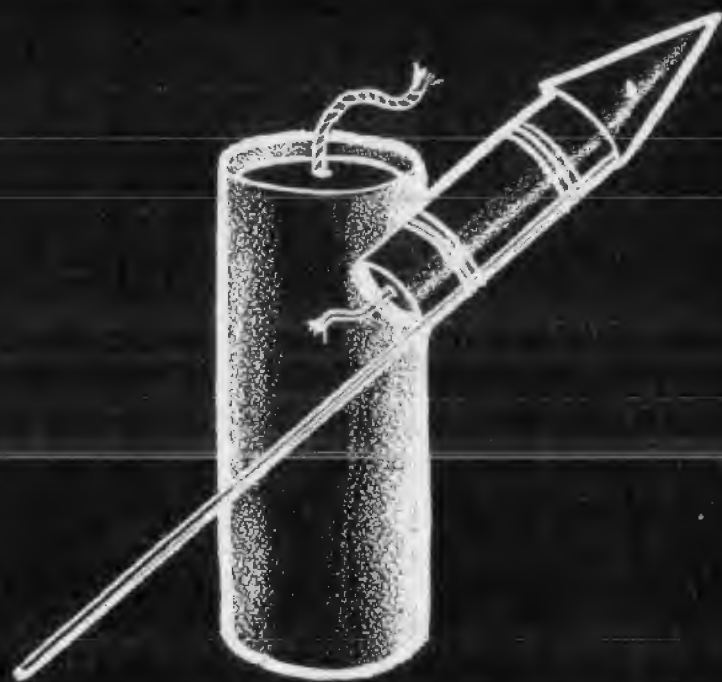
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JULY 1969

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Sets in Order

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

The April issue of S.I.O. was one of the most inspired pieces of square dance journalism yet. What an incredibly complicated venture this series of reports from the Gold Ribbon Committee must be. Everyone in the movement should thank his lucky stars that we have people as sincere and dedicated as those at S.I.O.

We in New England are also lucky to have more well-versed leaders per square mile than perhaps any other area except Southern California. I noticed that Dorothy Shaw singled out our NECCA as an outstanding association. In addition, a few miles down the road from me is the location for one of the finest callers' schools in the world. It is encouraging...

Bill Barton
Cornish Flats, N.H.

ON STANDARDIZATION

Dear Editor:

Why do callers allow dancers to use awkward movements that do not fit the calls smoothly? In our area there are now three different Do Sa Do's being used; only one is the proper back-to-back movement taught them. The others end with hands in the wrong place for the next movement.

It seems to me that the caller owes the same kind of allegiance to good dancing form that any dancing master does. He is doing his dancers a disservice by remaining silent when he sees them drifting into these confusing variations. If he wanted them to use a waist swing, he should *call* a waist swing, not a Do Sa Do.

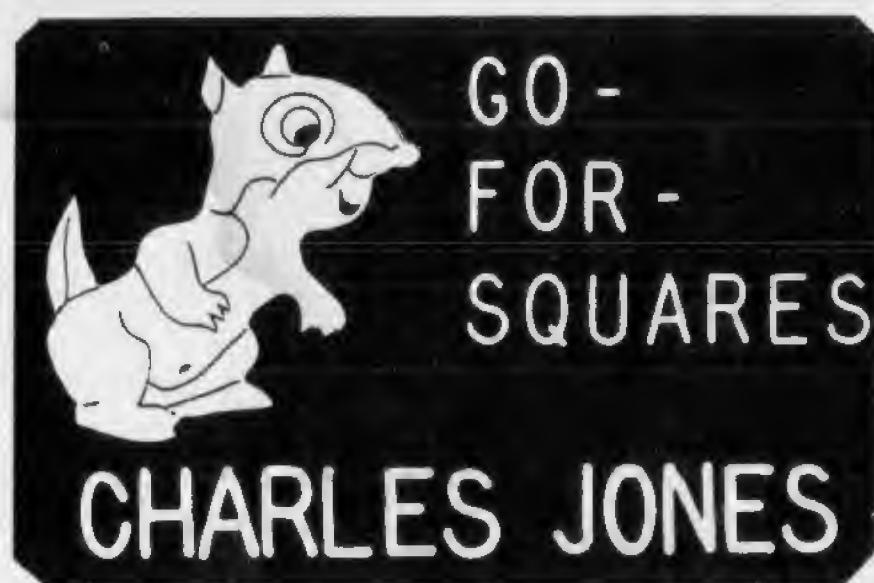
G. T. Cartier
Wayne, Pa.

Dear Editor:

Has the basic call Do Sa Do gone down the drain? We traveled out of town to a dance recently and each time the caller called Do Sa Do, two thirds of the dancers ran, threw their arms around the waist of the person they were

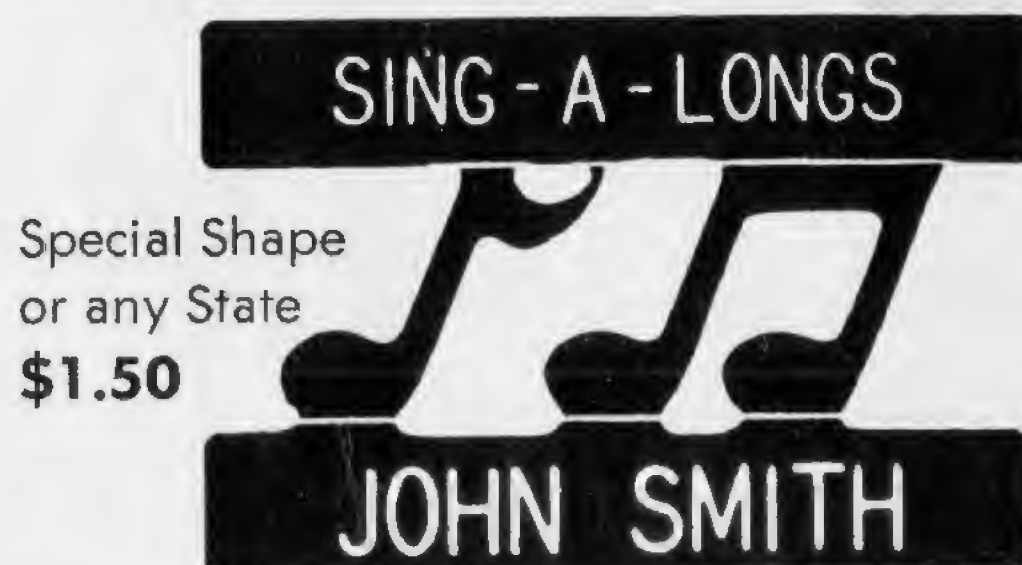
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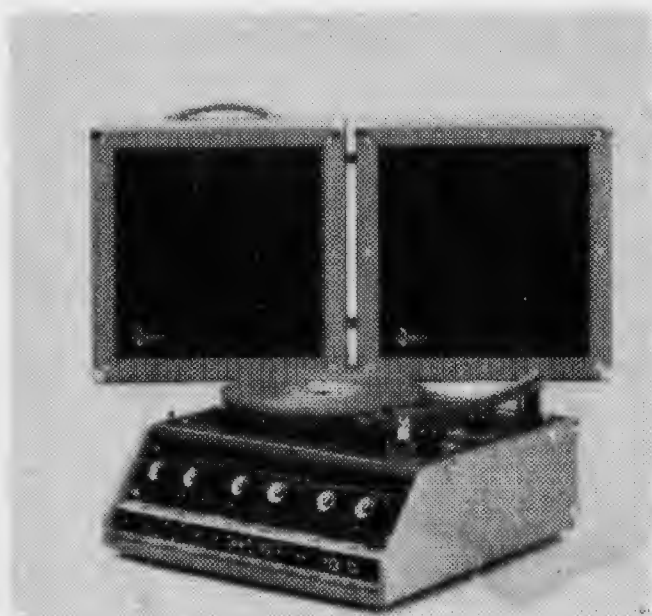
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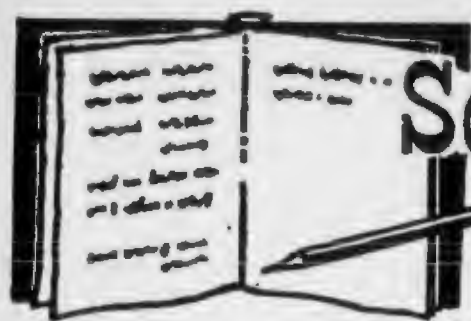
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Alberta, Can.
- July 5—Annual Seaway Festival Square Dance
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- July 6—Blue Ridge Twirlers Festival
Moose Home, Winchester, Va.
- July 11-13—14th Ann. Intermountain Assn.
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- July 12—Battle Creek Assn. S/D Festival
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- July 24-27—Rovin' Squares Annual Campout
Fairgrounds, Bloomsburg, Pa.
- July 25—Cherry Festival Square Dance
Memorial Arena, Salmon Arm, B.C., Can.

(Please turn to page 43)

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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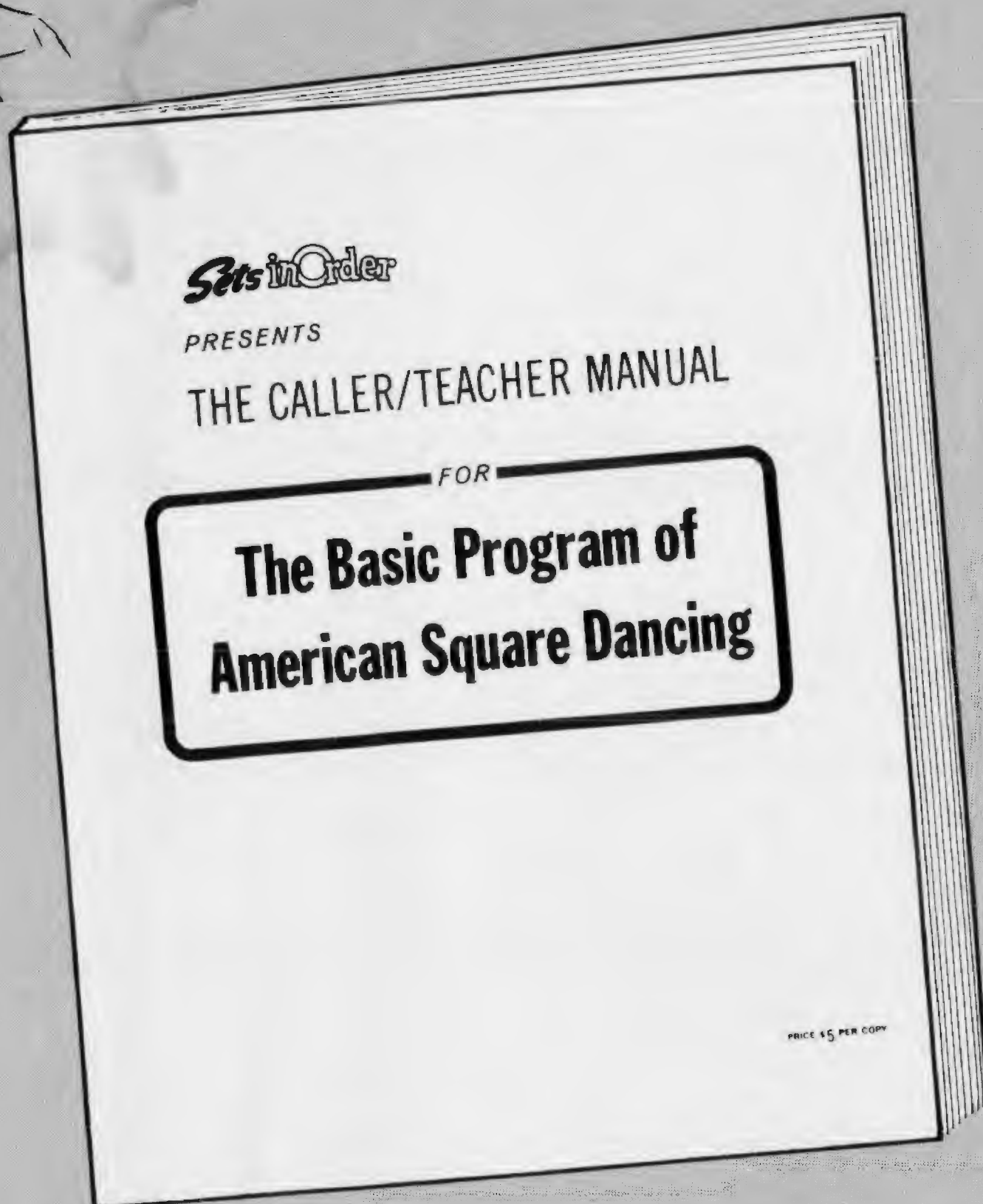
TABLE OF CONTENTS

| | |
|----|--|
| 3 | From the Floor |
| 5 | Square Dance Datebook |
| 7 | As I See It |
| 9 | Gold Ribbon Report: Research and Tradition — Dorothy Stott Shaw, Don Armstrong, Ralph Page, Jimmy Clossin, Ed Gilmore, Ed Moody |
| 17 | The Dancer's Walkthru |
| 21 | The Dancer Looks at Square Dancing: Madeline Allen |
| 22 | STYLE LAB: Experimenting with the Gear Wheel |
| 24 | Homes for Square Dancing |
| 25 | Round the World of Square Dancing |
| 29 | S.I.O. Workshop |
| 43 | Caller of the Month: Bob Yerington |
| 46 | On the Record |
| 48 | Current Best Sellers |
| 61 | Canadians to Tokyo |
| 62 | Feature Fashion |

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AS I SEE IT

bob osgood

July 1969

ANYONE WHO has been a part of the square dance picture for more than ten or fifteen years finds it difficult to side-step nostalgia every now and again. The changes in this activity just in the past decade have been so great that we sometimes need to look over our shoulder to see where we've been.

Today's public address system with its compact, streamlined features, its excellent tonal qualities and its many controls is an excellent case in point.

Our first set must have weighed a "ton". It was a Concord 15-watt amplifier with a non-variable speed turntable on the top. It slid into a pair of back-to-back speaker boxes that added greatly to the weight. Our microphone was one of those crystal affairs. If we weren't careful and would forget and leave it in the back seat of the car where the sun would beat down on it during the day, we'd discover that the crystal had "melted" during the process and the microphone was ruined.



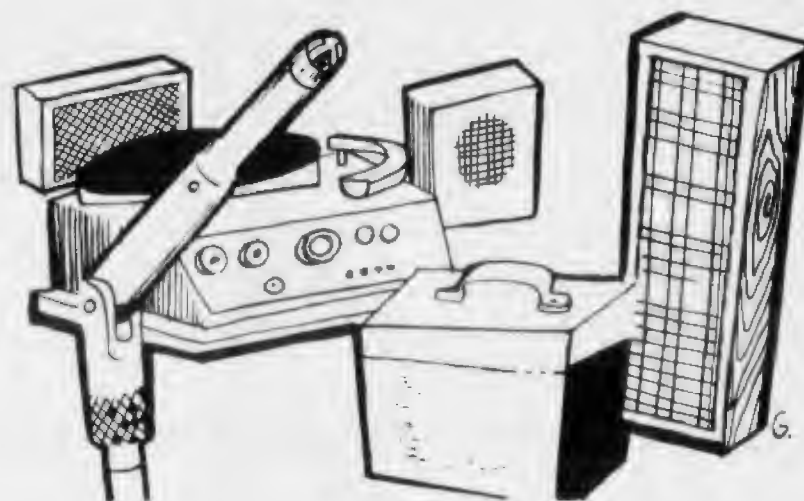
And the records, they were something else! Bulky, ten inch, 78 RPM monstrosities, they tended to collect surface noise almost from the first night they were used.

Of course, the records weren't really our big problem. Our great concern was to get "live" music. We often experience a pang of regret as we think back to those days when no dance was a true square dance without the benefit of several musicians on the stage backing up the caller. What a delight; what power; what flexibility. Sometimes what a let-down!

Just as all records today are not good, many of the square dance music groups were less than ideal. When we listen to some of the excellent recorded square dance accompaniment music today, the old sounds certainly suffer by comparison.



Of course the P.A. System with its transistors, wires, and miscellaneous gadgets is strictly a newcomer to the square dance scene. If any single element might be credited with the change from traditional square dancing to the contemporary, it would have to be the modern sound system of today.



Where at one time a caller with a strong voice might be able to lead three or four squares, today a caller needs to raise his voice very little indeed in order to be heard clearly and distinctly by 15,000 dancers or more. Because the caller can be understood clearly and distinctly he is able to add *descriptive calling*. The whole pattern and character of the activity has reflected this advantage.

If you are a caller and find that you are needed sometime to dance in order to fill out a square, try calling and dancing simultaneously and you'll discover rather quickly some of the hazards of the trade faced by our sturdy square dance forebears.



Yes, it is fun to look back in order to appreciate what good has been accomplished in square dancing. Sometimes we need to look back to avoid pitfalls we thought had been

conquered many years before. Just such a "memory" came into sharp focus here recently.

More than 20 years ago we were visiting in Denver, Colorado and had accepted an invitation to one of the best known square dance halls in the country. We were invited to call a tip and, just before being introduced to the dancers, the group's caller warned us not to use any mixers. "These folks enjoy the people they're dancing with and are not happy mixing from one square to another", we were told.

So be it, we thought. No need to question the man who was obviously successful so we went ahead and called. Later on in the evening it suddenly dawned on us that the dancers had not moved from the squares they were in when we had called for them. More than that, after looking more closely, we noticed that couple number one was still in the number one spot. Couple number two remained in the number two spot, etc. *Everyone was in the same identical home position and in the same square all evening!*

We didn't waste time before finding out what was going on. It seemed that the hall had a capacity of 16 squares. The season opened in September. At that time, as people called in to make reservations for the coming season, they were assigned a square and a position in that square that would be their "permanent" spot for the entire season.

In addition, if they were to be absent at any time it was up to the person to bring in a qualified "outsider" to fill his set spot in the square. There was no changing of partners, no changing of squares, no changing of positions within the square.

As far as we know this occurred only in a very few areas. At one time Dallas, Texas had a club using a similar principle. However, thank goodness, none of it lasted too long and the philosophy of square dancing being based on friendliness has taken over naturally and completely — or so we thought.

Recently we've received several rather plaintive letters pointing out that a similar habit of "pre-forming squares" is beginning to show up in the writers' area.

Dancers are requested to call the club's "booking agent" and, depending upon the couple's ability and several other factors, they are "assigned" to a square.

Of course at this stage of the game we've heard only one side of the story, but several

OUR SALUTE TO SQUARE DANCE HISTORY

During this past year a long-time dream around the Sets In Order household has come to life. A Museum of Square Dance History and a Square Dance Hall of Fame have taken their place on the walls lining Sets In Order Hall.

Today the five cabinets that go to make up the beginning of the museum are filled with bits of nostalgic memorabilia. Pictures, a program or two, a souvenir from an early square dance, samples of early records, an "antique" microphone, a caller's notebook dating back a number of years — all mark the beginning of what one day will house important segments of Americana that have played their part in the history of square dancing.

The Hall of Fame highlighted by a bust of Lloyd "Pappy" Shaw created by Jean Knapp is surrounded by oil paintings of some of the activity's well-known "old-timers." These Gene Anthony portraits and the museum form just one more important step in linking the traditional and the contemporary phases of square dancing.

letters would indicate this could be the beginning of a trend. Let's hope not.

Let's hope that whatever makes such a practice a necessity will be ironed out satisfactorily without setting up barriers or distinctions that would rule out the very assets that tend to make square dancing the fun and friendly activity that it should be.

If we are bringing people into our groups to help "pay the rent" before they are properly trained or adjusted to our dancing ability and find as a result that we must form little protective groups in order to get in some good dancing during the evening, then something is wrong with our system.

Whatever the problem may be, the past would indicate that the happy solution is one that allows everyone a place to enjoy the hobby he has spent time in learning.

★ ★ ★

The past indeed has many lessons for us. Our traditions in square dancing must not be overlooked nor forgotten.

This month we have gone to some of our "favorite people" in the activity. We have tried to pick from them a few choice morsels to pass on to you in hopes that these ideas and suggestions will help play a part in your total enjoyment of American Square Dancing.

RESEARCH AND TRADITION

As They Are Involved in American Square Dancing

By Dorothy Stott Shaw



IT IS EASIER TO DESTROY a folk custom or a folk art than you might think. If a group, or a colony, or a nation decides to drop something (or accidentally drops it temporarily), it can be lost in three generations. For instance, the great weaving art of coverlet-making that turned out such masterpieces in the New England states in the 17th and 18th centuries was completely lost during the 19th century and remained lost well into the 20th. There were the lovely coverlets in the museums of Boston and Philadelphia, but nobody knew how to do them. People had completely forgotten how to set the warp to get that particular effect and people had lost the *patterns*, too. The great itinerant weavers of New England had often written them down, but they were not printed in books — they were treasured in personal note books, by descendants of the craftsmen. These people may have held onto them jealously or they may simply have lost them. People had to start *searching* for them — and then a second set of people had to follow up by assembling the results of the informal search and putting them down in print, and that is research.

We lost *Christmas* for 200 years! The Puritans deliberately left it behind in England because they thought it was frivolous, and more

than two centuries later Nathaniel Hawthorne met up with a Christmas tree in Germany and came home and set one up in Concord, Massachusetts, as if it were something new. It took almost another century for us to find once more the wonderful old, old carols that are sung today.

Now, the beautiful New England coverlet patterns are set down, with pictures, in a fine book written by a Montana ranch woman who went to Boston and Philadelphia and figured it out from the fabrics themselves . . . and the beautiful old carols are all in print and all on records . . . and the *American Folk Dance*, which was also lost for half a century, has been lovingly dug out and carefully recorded in a number of well-established books.

It usually takes a short time to lose something and a long time to hunt for it, but the research into the American folk dance moved fast because some of the material was still hot. The hottest item in print was probably the book that Allan Dodworth published in 1885, which contained everything you needed to know about the dance (done then in ballrooms) which contributed most to the *current* square dance. Only 30 years later, in 1915, a school teacher named Neva L. Boyd, came up with hair-raising material for children, which was really another background bit for our square dance. In 1918 we had Cecil Sharp, an Englishman, pinning down the Appalachian "running set" which contributed most to Western square dance, and Elizabeth Birchenal in the same year published "*The American Country Dance — Vol. 1*" which had the New England Quadrilles. In no time at all we had Henry Ford's book and within the next 15 years or so, Benjamin Botkin's *American Play*





Party Songs (1937) and Lloyd Shaw's *Cowboy Dances* (1939). And this torrent of researched material went on almost without a break until about 15 years ago when people suddenly stopped dancing it and stopped *believing* in it.

It had grown so quickly into a swift and varied and beautiful and joyous thing. It disappeared even more quickly from the square dance floors, where people seemed to be having a good time without it. Without the "traditional" dance! But what was the use of digging it up so lovingly and teaching it so widely if we weren't going to go on *dancing* it? For even if it is now well-preserved in a number of excellent texts, it will not be right if the *look* of it and the *feel* of it are not passed down, person-to-person.

The end objective of any folk movement is always *people*. There is no particular point in preserving a tradition, a folk tradition, for its own sake. It should be preserved for the sake of the people. Right now, we desperately need it — mixed, of course, with what we are currently doing — because it gives us some of what we do not have in our current lives: freedom, variety, assurance and gaiety. And not so much of what we have too much of: regimentation, complication and frustration.

Of course, what we are now dancing *is* traditional, no mistake about *that*. Every pattern and movement goes back to *something*: to a contra figure, an old Morris figure, or a marching band figure. The stunning patterns of the Royal Canadian Mounties can also be done by people, walking, even if the people aren't as handsome as the horses. A great research man, Rickey Holden, once said that there was only one new figure in modern square dancing: Allemande Thar but the "inventor" of Allemande Thar always insisted that it was bound to have been done before.

But things are lost if we are not dancing them, lost to us and to our children, even if someone does revive them again in later years. And we really can't spare them. What is lost? Well, *the square dance chorus*, for one thing. The sweeping chorus between the figures is what makes a dance a dance instead of a drill. It is the spot where the joy and wonder are, while the body is perfectly relaxed in the knowledge that it knows what to do next. Neva Boyd foresaw some of this dilemma when she wrote: "Those who use games merely as an intellectual drill will never grasp the benefits that follow in the wake of *games played*." Such things as the great and varied "docey-do" figures, for instance, blossom in the chorus — the "mountain docey-do"; the "Western docey-do"; the "Texas docey-do" (do-paso) — we buried half of the joy of our dance when we plowed these under. They were certainly challenging enough. We should never have let them go.

Scarcely anyone will agree with this, but to me *the elimination of regional variations* was a disaster. We *could* have danced together in the same set, with one couple doing a *Denver shuffle* and another the *Abilene lift*. (Do you know that there is scarcely anyone left in Texas who can show you how to do the Abilene lift?) Already we have been homogenized, reduced to a common denominator; and when you reduce things to a common denominator it is likely to be the *least* common denominator.

We never did succeed in bringing back the *longways dance* (the contra) to more than a tiny fraction of square dancers. The *American Contra* is beautifully our own. Somehow, it



seems to represent all sorts of American virtues that we are all in fear of losing. And no dance that we have is so tangled up in its background of music. The music to which traditional contras were danced was some of the greatest dance

music the world has ever known. Take *Broken Sixpence*, for instance. You don't dance a routine — you dance the *music*. The tune is the dance. Where Fred Bergin found this tune, I am not sure. He combined it with two other very old Scottish dance tunes: *The Teetotallers* and *Scotland Draws a Sword*. Each tune seems to have a story hidden between the phrases. All you have to do with it is dance a sensible basic routine that fits it. You have to remember that it is a *hornpipe* and that brings up all sorts of bright connotations like sailors in a row dancing on the deck of a ship. It is so packed with inferences that the man who never heard of one can surely find another — and *dance the inference!* The gallant old tunes — so exciting, so danceable; let us add modern tunes by all means, but need we discard the traditional ones? Dancing in squares is great, but need we discard everything else? *Lines*, for instance? *Circles*? *Triangles*? *Hexagons*? Let's keep the whole geometry book for the sake of the people.

Or just *two* people? How about just two people dancing together, dancing something nobody else made up? That is *very* traditional. And how about the two people dancing in 3/4 time? Yes! At a square dance: in a rest period set aside for the purpose — all the couples dancing a *free waltz*. You look as if you thought it was *unthinkable*. Why? "Well, we don't know how." What sort of an excuse is that in view of the millions of not-too-bright people who *have* known how? "Well, we want to keep our square dance pure." Oh? — oh yes, I get it — you mean *unadulterated*. Listen: if you want to *keep* something for a long time you *have* to adulterate it — with a preservative. "Benzoate of soda added, as a preservative" it will say on the can. And it's not that you are preserving the life-sustaining food in the can — you are not. You are preserving it so that *it* can preserve *you*. That is what any good and time-proven tradition is — a preservative of a way of life. The "way" started out with in 1776, for instance.

We seem to be in a rather tight place when it comes to tradition: so many people thinking they will be disloyal to the current dance if they admit that there is any virtue in what they think of as "old." It is simple to introduce traditional dances in one-night-stands; many good teachers use little else. It may continue to be difficult in established clubs. Perhaps in

that situation we will have to be satisfied just knowing that on the big box that says "Modern Square Dance," and a very pretty container it is, there is a line of that tiny print that says — "Tradition added, as a preservative." It is in there all right.

But with the young people it should be different. If we can establish a pattern for children's dancing in schools and recreation situations that includes largely the old American Play Party Dances and Singing Games; and if we can catch the young people, the college-age young, and saturate them in this old traditional, rushing, joyous, fulfilling square dance, we might find ourselves reviving the American square dance for the second time in fifty years. And, of course, it would, on this time through, include much of what is now called "modern."



One reason I can hope in this direction is that within a few days some fifty students from the University of Colorado, Colorado State University, Denver University, and Colorado State College (study those names for a moment, and think what you read in the papers about riots and demonstrations and some other unlovely things!) — these will descend upon me here in Colorado Springs for their annual "One-Day Fellowship" and how they will dance! Their teachers are not too far ahead of them — they have all been college dancers themselves and were trained at the Lloyd Shaw Dance Fellowship, some of them for years. We shall have contras that roll, mixers that romp, gliding quadrilles, waltzes, and *squares* — such squares! There will be at least three young men who can call a docey-do hoedown that would curl your toes for joy. They can also call the latest singing hit with distinction. These are the "under-thirties" and the "under-thirties," believe it or not, are the great traditionalists.

Think back. How far can you remember into square dancing's past? Based upon the statement "From yesterday we learn for today how to prepare for tomorrow", we have asked several leaders to search their memories. Here are the delightful results.



Research and Tradition

DON ARMSTRONG

New Port Richey, Florida

MY OBJECTIVE in square dancing which to me includes contras, rounds, etc., could probably be summed up best in the word "pleasure". Some people use the word "fun", but to me that word sometimes is confused with hilarity and I want to avoid that. I use the word pleasure which can include fun and also hilarity but it leaves the door open for other words — joy, beauty, grace, comfort and consideration. These words also fit in my definition of pleasure in dancing.

Therefore it seems to me that a mixture of the traditional and the contemporary can certainly provide more pleasure for those I am working with than either does by itself. I feel about traditional and contemporary dancing and their terminology just as I feel about music.

"Square dancing is joy, beauty, grace, comfort and consideration."

Don Armstrong

Just because something is old does not make it good — or bad. The same thing is true about something that is really good and new. Music-wise, many people of the traditional school sound upon such as the Beatles but those of us who appreciate music have realized that in many cases the Beatles have turned out some fine musical arrangements and compositions.

On the same ground, there is no reason to reject the music of traditional dancing or its forms just because they are old. There is a

tremendous amount of pleasure — using the words I used before — comfort, grace, beauty, etc. — to be found in many of the traditional dance arrangements. This applies not just to contras but to squares and to rounds.

I have tried to present, over the past 25 years, a combination of the traditional and the contemporary that will give the maximum amount of pleasure to the dancers on the floor. The choice of material — contra, or quadrille or circle dance — depends upon the capabilities of the floor and what they have been exposed to in the past. But there are levels of traditional dancing that will fit almost any bracket from the absolute beginner to the past master of the art of square dancing.

There is a tremendous amount of challenge in traditional material to do it well — to music, gracefully and beautifully, in time and in keeping with the other people in your set or group just as there is in the later contemporary dance action of the present-day square dance caller. The challenge is there on both sides.

The dancing of today can be enhanced tremendously by appreciation of the dancing of yesterday and I feel that a leader should never reject anything just because it is new or old. From both sources comes excellent dancing pleasure for people. After all, this is what we have done with square dancing. We have taken traditional material and improved upon it in many cases; we have based our activity today on what our activity was in the past.

The leader of today who fails to take advantage of the traditional material and music of the past is failing, in my humble opinion, to provide the maximum benefit of pleasure to the dancers. And I think the leaders will add to their own pleasure with this approach.

RALPH PAGE

Keene, New Hampshire

YESTERDAY AND TOMORROW are separated by today. I like to think of them as rooms of a home. Open the connecting doors and we move from one to the other as freely as we wish. Keeping the doors closed shuts us off from too many interesting things; we become our own prisoners!

Too many square dance leaders have shut themselves into a prison room of "today", caring nothing about "yesterday" and giving no thought to "tomorrow". Some of them may be prisoners because of lack of know-how in reading of the past. This is one way of discovering the route that square dancing has traveled from yesterday to today.

Hundreds of books and pamphlets have been published on square dancing. Haunt second-hand bookshops and search for the older books and magazines. Attend every church bazaar in your neighborhood; I have picked up several valuable old dance books from such a source. Write to your local and state historical societies. Above all do not neglect contacting the Library of Congress, Serials Division, in Washington, D.C. Go to auctions that are held to settle an estate where everything must be sold. Get acquainted with auctioneers and second-hand book dealers. They can pass on important leads to you. Don't overlook The American Antiquarian Society of Worcester, Mass.; they have a good collection of early American dances and music. Cultivate the acquaintance of old-time dancers. Every town has them and they are usually willing to tell you about dances they used to do. The Mormon Church can render valuable assistance.

"Too many square dance leaders have shut themselves into a prison room of 'today'."

Ralph Page

Your local library is a good source of background material; if it is an up-to-date library they have microfilm reels of copies of your local newspaper. Read the back issues of 50 and more years ago; you will be amazed at the dance material. Your local or county historical society may have back issues of other newspapers that once were published in your area.

All of these things are going to take time, an infinite amount of patience and some money. Every journey begins with the first step and any step you take along the lines mentioned will be in the right direction.

Going into the "tomorrow" room is another matter. You can make a good start by saving all of your dance programs from festivals, etc. The dance directions that come with square and round dance records should be preserved. Convention programs, modern square dance pictures and advertising, even articles describing how to make square dance costumes — all of these are important. You can't save everything, of course. But save as much as you possibly can.

Tape machines are a help. Tape some of the recordings; tape yourself at a dance; tape your caller friends; tape conversations with old-time dancers and musicians. Somebody, sometime, will rise up and shout "hosannah" because you did just that.

JIMMY CLOSSIN

Orlando, Florida

SOME PEOPLE call square dancing a "fad" but I say, "Not so." The dictionary says a fad is a *passing* fashion, craze or hobby. Marie Hoffer in *Polite and Social Dances* (1917) tells us square dancing was in vogue during Biblical times as "Circles and Cubics" done at religious festivals, so it could hardly be considered a fad.

My connection with and participation in the activity began about 65 years ago in the southwest ranch areas of Texas and New Mexico. This was back when automobiles had to be cranked and trusty old horses had to pull them out of mud-holes. Since autos couldn't follow cow trails most folks saddled up their favorite horse to ride to the dances held at various ranches. They'd dance until almost daylight, then crawl on top of the trusty old horse, hang the reins over the saddle horn and go to sleep. Old trusty would take them home and stop at the corral gate.

Opportunities to dance averaged 8 to 12 per year. There was always a shortage of girls, married and single combined, so lots of times cowboys would tie a handkerchief around their left arms and take the part of the girl in the squares. The women present never had a

chance to sit out a dance — double and triple duty for them.

Dance patterns were simple. Everybody knew them all — easy, flowing patterns. We danced circle mixers, squares, polkas, schottisches, gavottes, mazurkas, minuets, circle and line dances. I believe we have lost more than we have gained with the present-day movements and patterns, in friendliness among the dancers, mixing and dancing with everyone.

“The women present never had a chance to sit out a dance.”

Jimmy Clossin

One item I especially miss is the caller's fill-in or patter, used to keep on the musical phrasing while dancers execute certain movements. Some patter was comical, some drawn from life and in general fitted the work and geographical area in which it was used. Here are a few: “Rope the yearlin’, brand the calf, meet your honey with a once-and-a-half.” — West Texas and New Mexico. “Swing on the corner Choctaw style, raise your bristles and go hog-wild.” — Oklahoma and Arkansas. “Some folks ride in Cadillacs, others ride in a Ford. I ride along on an old grey mule and beat him on the tail with a board.” — Washington and Oregon. “Allemande a lodge pole, tamer-rack her down, grab a limb as you go by — Look out! Timber!” — Canadian Lumberjacks.

When I am asked why some of the old material isn't used I tell people I believe that most callers think in order to hold interest they must continuously use the latest material. The old passes, the new appears; we call it progress. Sometimes I question it.

ED GILMORE

Yucaipa, California

IN LOOKING BACK I don't have to look too far because my mother and father met thru a social group where they had square dancing back in the 1890's in West Texas. People got together infrequently because they lived on ranches widely scattered and the transportation was not easy. When they did get together it was a big affair; some would have to travel all day long Saturday in a flatbed wagon to get to the meeting. They'd bring the whole family

and a lot of food. The cowboys would ride in carrying their store clothes — their suits and their patent leather shoes — in their saddlebags. Out in the barn tubs and hot water would be provided so they could clean up before they had their dinner and started to square dance.

The important thing that was brought out in my parents' discussion is that when people got together it wasn't called a square dance; it was a gathering for friendship and because they needed to be with other people. The framework of sociability was usually a square dance where they would clear out the large kitchen they had in those days, the dining room and sometimes the living room and form squares in each room.

The caller would stand on a chair in the doorway where he could see as much as possible of the group. The orchestra was always “live”, of course, with fiddles and guitars and other instruments, usually those they could carry. They'd dance until around midnight and then they'd quit and have a big feed again even tho' they'd had a big dinner before the dance.

“The framework of sociability was usually a square dance.”

Ed Gilmore

When I asked my Dad how they could stand it to travel all day and dance all night he said, “Well, they weren't necessarily stronger or harder than people today; there just wasn't anything else to do. They didn't have headlights on the horses and the roads were terrible. They couldn't go home in the dark so they danced.”

At dawn, when they could leave, they would usually have some sort of worship meeting, then they would load up their kids and their wagons and head for home.

The most important point is that these people gathered for sociability and it's my belief that anything will live as it was born. Square dancing was born of people gathering for sociability and fellowship and it will live that way today.

A couple more things. When Dad came to the square dances of our beginning group in the late '40's and some dancer or caller would show up with a big 10-gallon hat and blue jeans and boots he would just be indignant. He would say, “No self-respecting cowboy

would be caught dead with his hat on in the house. They always dressed in their Sunday best when they went to a square dance. They wore their coats in the presence of ladies, no matter how hot the night."

And then my mother, reflecting on those early dances, said that if you joined the church you couldn't square dance as it was considered sinful. She delayed quite a while joining the church because she couldn't see anything wrong with square dancing. She finally joined and they did quit dancing.

Some of the old terms they used were not just nonsensical words but certain commands. Take the swings. The waist swing — arm around the waist — was introduced into America after 1900 from Europe. Prior to that time only the two-hand or elbow swing were used. The cowboys preferred, of course, to put their arms around the girl and they gave pattern-names to the different kinds of swings.

Corn bread was everyday fare; biscuits were for Sunday. The waist swing was biscuits; the two-hand swing the corn bread. So came the line, "Meet your little honey, pat her on the head; If you can't get biscuits, take corn bread."

ED MOODY

Nashua, New Hampshire

THE FRENCH settled in Canada and brought their quadrilles with them; the English settled in New England and Virginia and brought their longways (contras) and lancers with them. In New England square dancing seemed to be created by a mixture of French and French Canadian tunes plus English and Yankee tunes. The quadrilles and lancers became squares; the line dances remained contras.

When in early America dances were held after dinners at the inns or in the homes, they were mostly formal affairs, with folks on their best behavior and clad in their best.

About the middle of the 19th century the trek westward began and every wagon master provided for his wagon train two very important requisites — a good fiddler and one "wheelygo". She was often his wife, slated for many duties including being master of ceremonies and prompter for the dances held in evenings along the way right under the

stars. This was the birth of true smooth western dancing as the folks weren't hemmed in by boiled shirts and whale-bone corsets and craved more action than was possible back "hum".

My first memories of square dancing came about 1906 when my mother collared me every Saturday afternoon, washed behind my ears, polished me up, then chaperoned me in my patent leather pumps to dancing school.

*"... the trek westward began
and every wagon master
provided for his wagon train ...
a good fiddler."*

Ed Moody

The dancing mistress taught us the waltz, two-step, 5-step schottische, a quadrille, lancers and always Sir Roger de Coverly. She always prompted us for a few lessons then we were supposed to know the figures and as soon as a certain tune came from the pianist we marched thru the figure.

This kind of thing continued until about 1910 or so when the figures of the square dance were dimmed by the Castle Walk, tango, etc. Active square dancing retired to the hinterlands but almost vanished in the cities. However, like riding a bicycle the figures drilled into the youngsters' minds — the 8 steps to each movement — never left them and so when Henry Ford and others began to revive traditional square dancing some of us old youngsters found a joyful homecoming.

During the period from 1915 to about 1952 many local groups in the USA and Canada did what they called square dancing regularly to a live prompter and live music. The orchestra made the music; the clock told what you were dancing at that particular minute! At 8:30 you would be doing a Galop; at 8:40, the Dutchess; at 8:50, Quadrilles #1, etc. Why they had a prompter, nobody knows.

Let me ask you to separate in your thinking square dancing and barn dances. Square dancing — consisting of quadrilles, lancers and line dances — has survived because it is a refined pastime. Barn dances oft-times did use the same figures but they were done in a very boisterous way, lubricated by plenty of beer and hard liquor, with a quota of at least two fist-fights every evening when some swain chal-

lenged another for the possession of some girl. They are two separate categories and should never be mixed in anybody's thinking.

The line dances, which came from England, seemed to predominate in the Virginia area for awhile. But the Irish migrated to the Virginia area, too, and brought their type of dancing from their native "Cehildes" which were both line dances and squares. From this developed the Kentucky Running Sets.

When father and mother went to a dance it was white tie and tails for the man and full evening dress for the lady. The musicians also were in formal attire and the prompter in full dress. He did his one- or two-word prompting thru a megaphone and had several sized megaphones to accommodate the size of the assembly of people.

I remember one special occasion — say about

1947 or so. Our town decided to splurge and hired Henry Ford's group from the historic Wayside Inn and filled the Town Hall to overflowing. The six-piece orchestra was clad in tuxedos and black ties but the prompter, who was a martinet for precision, wore full dress. There we were with a man directing who had only lately abandoned the megaphone and adopted the P.A. system but still prompted, as he hadn't discovered such a thing as patter. A hall filled with many just back from a 35 year vacation (when square dancing seemed "lost") but dancing instinctively, plus many who just didn't know what a do si do or ladies chain meant. And that prompter sure tore into anyone who attempted to teach anyone else. He was the *master* and if you would listen to him you would get all the instruction you needed.

SPECIAL NOTICE TO SUBSCRIBERS

Recently we've received letters from folks who, after reading an issue of Sets, have wondered why we "... emphasize just square dancing in the schools ..." or, in another instance, "... only caller leadership training ..." etc.

If it appears that we are favoring one aspect of this activity more than others during recent months, the illusion is quite understandable. During the last few years while a group of us called the Gold Ribbon Committee have been studying the square dance activity as a whole, we have literally taken it apart piece by piece in order to examine it, its participants and its possibilities.

This period of study on the part of the Gold Ribbon Committee has resulted in the Report which has monopolized the pages of Sets in Order since last November.

Now we are nearing the time when we will have presented the reports of the committee members on all fifteen of the important phases. In this issue you have read about "Research and Tradition." Next month we zero in on PUBLICITY, PUBLIC RELATIONS, ADVERTISING. We will examine everything that has to do with the projection of the proper image of square dancing — to attract newcomers into our classes and to create for non-dancers in our community a true picture of what square dancing today is all about.

In September the subject is DANCER ASSO-

CIATIONS; in October, ROUND DANCE LEADERS ASSOCIATIONS, and related points of interest in the round dance picture. Finally, in November, the Committee will report on the potentials and products that make up the COMMERCIAL SIDE OF SQUARE DANCING. Also, in that November issue, we hope to have a complete WRAP-UP of the entire Gold Ribbon Committee Report so that it can all be viewed in the proper perspective and one section related to another.

Some of these sections have taken as many as twelve pages of magazine space to be discussed properly. This is why it has appeared at times that Sets in Order has been commenting on only one phase of the activity. Once the year's project is completed and all the reports have been published it will be seen that no phase of this activity has been overlooked. Starting with January, 1970, Sets in Order will take a brand new approach at being of even greater service to the activity. Articles of general interest to the dancing public; on the training of leaders; on the round dance phase of square dancing; and all the related subjects that go into this great American dance will have their place in each issue. We thank you all for your patience and understanding, and to so many of you our sincere thanks for your contributions and ideas during this crucial planning period.

The Editor and Staff of Sets in Order

THE DANCER'S WALKTHRU

Sets in Order



A PATRIOTIC THEME

WHAT BETTER TIME of year than this month to stop a moment and reiterate our patriotism. In its simplest form it just means "love of one's country." July 4, 1776, was the official date for the thirteen United States to declare their independence; now in July, 1969, let's reaffirm our devotion and appreciation for our heritage and our future.

Last year at its 14th Annual Square Dance Round-Up in Germany, the European Association of American Square Dance Clubs had as its theme "Your American Heritage." While decorations were accomplished on a rather grand scale, the ideas could be reproduced on a lesser plan by individual clubs with an effective and appropriate result.

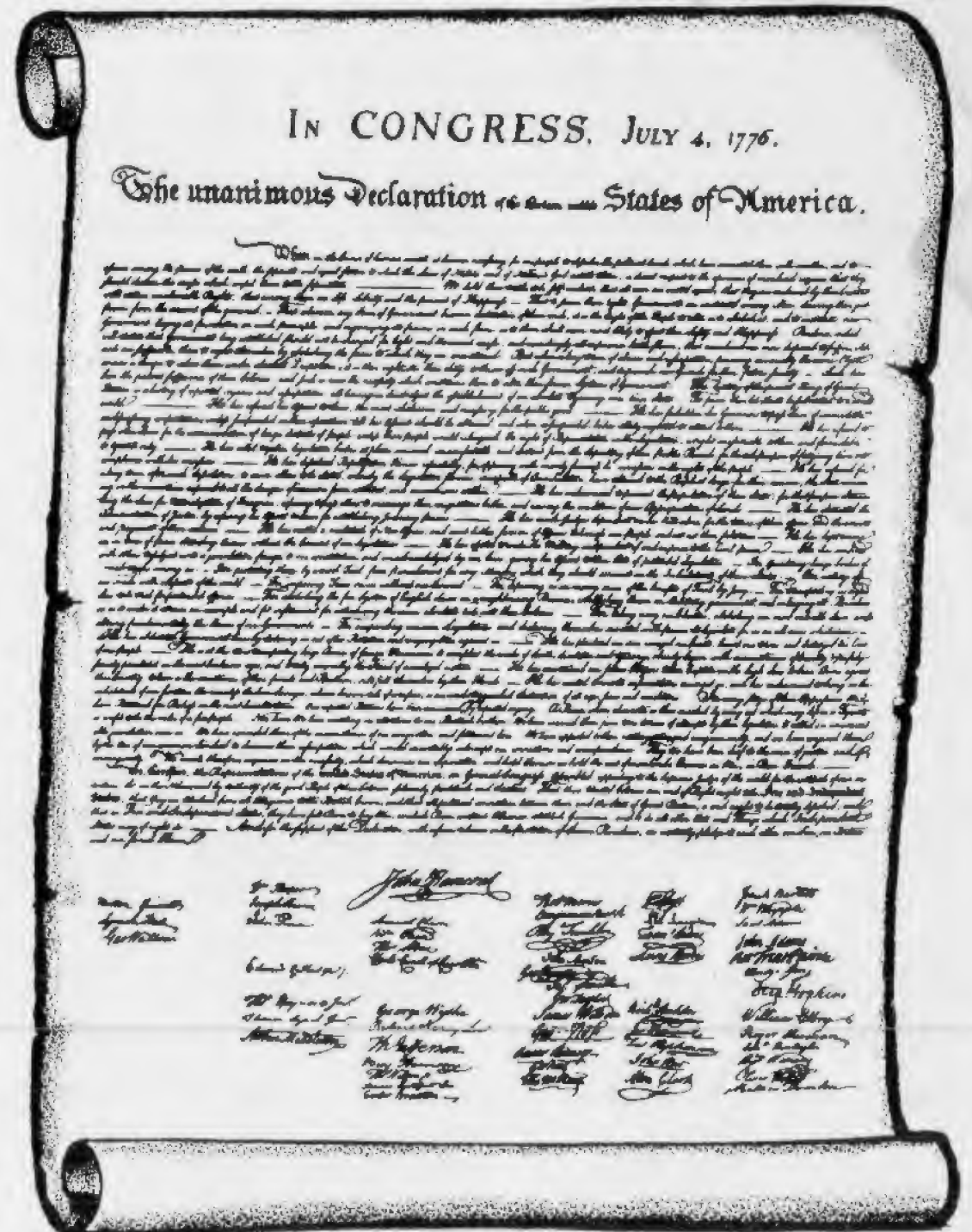
One end of the hall was covered with multi-colored silhouettes of the fifty states on a background of red, white and blue crepe paper. On each state was painted the state bird, flower, tree, motto, nickname, capitol and date it entered the Union. An American flag was used as the Mississippi dividing East and West.

Red, white and blue crepe paper covered the other end of the hall where the callers' stand was placed and another large American flag stood behind the stand. Multi-colored parachutes were hung from the ceiling and, while these would not be available to the average club, they must have been colorful indeed.

At the Round-Up, following the Grand March, fifty young girls and boys presented the fifty state flags and these were placed on either side of the callers' stage for the balance of the program.

There are many things a club could do to call attention to its country. Inspiring, patriotic records are available which could be used during intermissions for background music.

Many banks, savings and loan companies, and often even markets, give away reproductions of historical documents which would make appropriate and interesting decorations for an evening's dance. And it just might be the time for someone to read aloud the Declaration of



Independence. How long has it been since you remember hearing such words as: "... We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness ..."

FRIENDLY PERSUASION

THE DUDES AND DOLLS of Alhambra, California, have an enthusiastic club of some 40 couples and have devised a four-way club division which generates competitive enthusiasm.

Each of the four Executive Board members serves as a captain and has one-fourth of the club as members on his team. Points are awarded for the following activities and a record of each dancer is maintained: attendance at a regular club dance results in 30 points; participating in a club visitation earns 20 points; assisting at the club's beginner class gains 10 points. These points are given per couple while a single dancer would garner half of each amount.

At the end of six months, the points are tallied and the winning team is hosted at a pot-luck dinner furnished by the three losing teams. This dinner coincides with the club's semi-annual Board Meeting, generally held on a Sunday evening. At the same meeting new officers are elected for the ensuing six months and a new competition begins.

Each team captain has the opportunity to choose a color and a name for his team. Each team member is then identified by an appropriate colored "stick-on" attached to his club badge. For example, when Alta and Jerry Ringer were team captains, they selected "Red Ringers" for their team and cut do-nut-like holes from the center of small red, stick-on circles for their team badges.

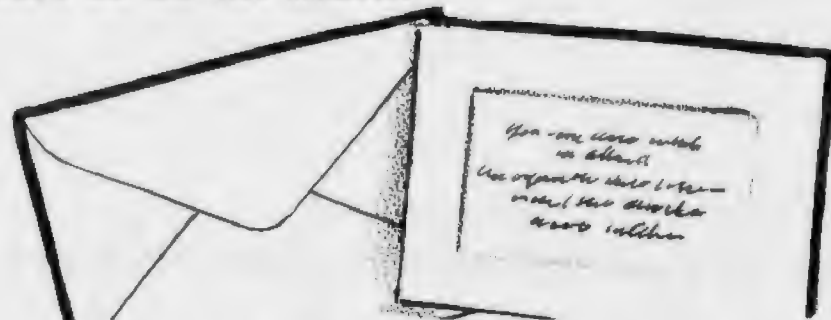
Each new board also may decide how the new teams will be formed. All the members' names might be drawn at random from a hat. Or the membership list might be divided in four equal sections, or perhaps the names will be taken from the list with the first name going to the president, the second to the vice-president, the third to the secretary, the fourth to the treasurer, the fifth to the president, and so on.

There are several advantages to this type of club activity: (1) For a six-months' period a portion of the club members are likely to become really well-acquainted with each other. However, with the semi-annual change, the

next rotation will mean another group of members will get to know each other better.

(2) The competition should generate enthusiasm for the members to support all the club activities, but the competition is maintained on friendly, non-destructive lines. (3) When a new class graduates and becomes a part of the club, these neophytes are absorbed onto the various teams and have an immediate identification with the older dancers. (4) The reward of the pot-luck dinner involves everyone, causes no real hardship on anyone, and encourages the club members to attend the general meeting.

The Dudes and Dolls' club competition certainly does not detract nor take time from the enjoyment of their regular club dancing but it does add a side attraction which not only could be fun but would be one more inducement for members to be on hand.



IDEAS FOR INVITATIONS

Looking for something different for your square dance invitations? Consider some of the following:

... Add a sequin to accent a key word and give your invitation a touch of sparkle.

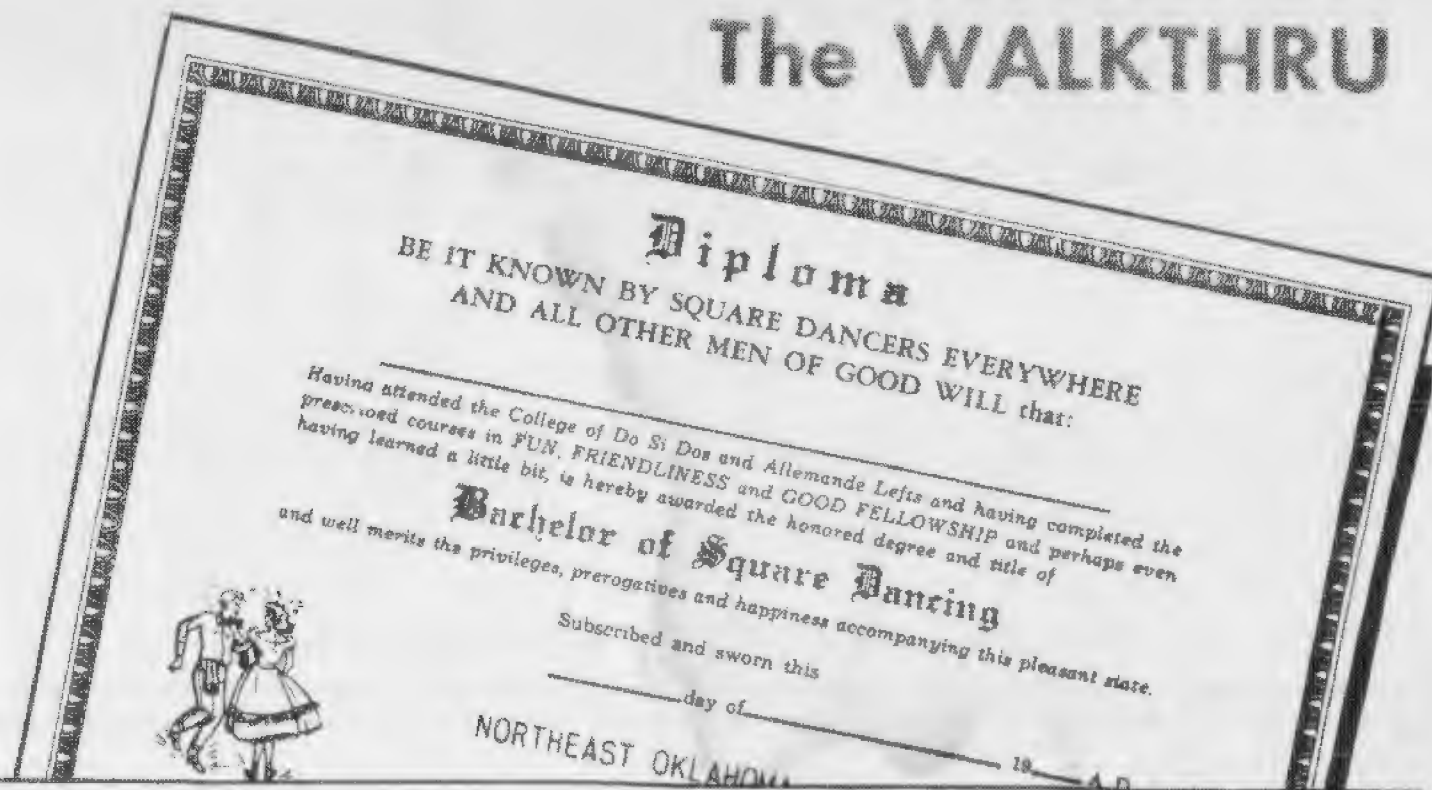
... Use different cookie cutters as a source for unusual shapes for invitations.

... Try "Contact" paper for the cover.

... How about a foreign language at the beginning of the invitation with the translation at the very end?

... Round-shaped invitations or tickets, folded in half, are difficult to misplace or accidentally throw out. Suitable for round dances, these are appropriate also for harvest dances or any party featuring a moon, sun, pumpkin, etc.

... If you need a telephone reply, try a picture of a telephone with the numbers very large in the center of the dial.



Northeast Oklahoma Square Dance Association

ASSOCIATION IDEA:

DATE _____

A KIT for SQUARE DANCING

| SQUARE DANCE CLASS ENROLLMENT | | | | ATTENDANCE RECORD | | | |
|--|-----------|--|------------|-------------------|------------|------------|--|
| Weekly Classes _____ Starting _____ 196__ | | | | | | | |
| Place _____ Time: 8 to 10 P.M. | | | | | | | |
| Instructor _____ | | | | | | | |
| HIS | LAST NAME | | FIRST NAME | CLASS NUMBER | CLASS DATE | ATTENDANCE | |
| | ADDRESS | | PHONE | 1 | | 11 | |
| | LAST NAME | | FIRST NAME | 2 | | 12 | |
| | ADDRESS | | PHONE | 3 | | 13 | |
| HERS | LAST NAME | | FIRST NAME | 4 | | | |
| | ADDRESS | | PHONE | 5 | | | |
| | LAST NAME | | FIRST NAME | 6 | | | |
| | ADDRESS | | PHONE | 7 | | | |
| If Enrollee is sponsored by individual or club, note sponsor's name and address: | | | | | | | |
| TUITION PAID | | | | | | | |
| AMOUNT DUE \$ | | | | | | | |
| DATE PAID | | | | | | | |
| AMT. PAID | | | | | | | |

NEOSDA

HOWDY,

I AM _____

FROM _____

This is to certify that _____

IN GOOD STANDING TO _____

19__

Secretary

The Northeast Oklahoma Square Dance Association has put together a kit of materials for square dance teachers in its area. Designed to assist them in introducing square dancing to the newcomer, the manila folder includes the following: a booklet about square dancing in the state published by the Oklahoma State Federation of Square Dance Clubs; a giveaway pamphlet explaining square dancing to the non-dancer; a registration sheet for the beginners' class, plus paper badges and individual enrollment cards for the newcomers; individual class membership cards and diplo-

mas for graduation.

Several sheets covering a general explanation of some of the basic square dance figures, along with various suggestions on square dance philosophy, also are included. These are presented as guidelines and not as a definitive class procedure as the Association realizes the final teaching should be left to the judgment and skill of the instructor.

The NEOSDA has put a great deal of thought and work into the kit and the resulting product is neat and professional in its appearance.

Things Not Obvious

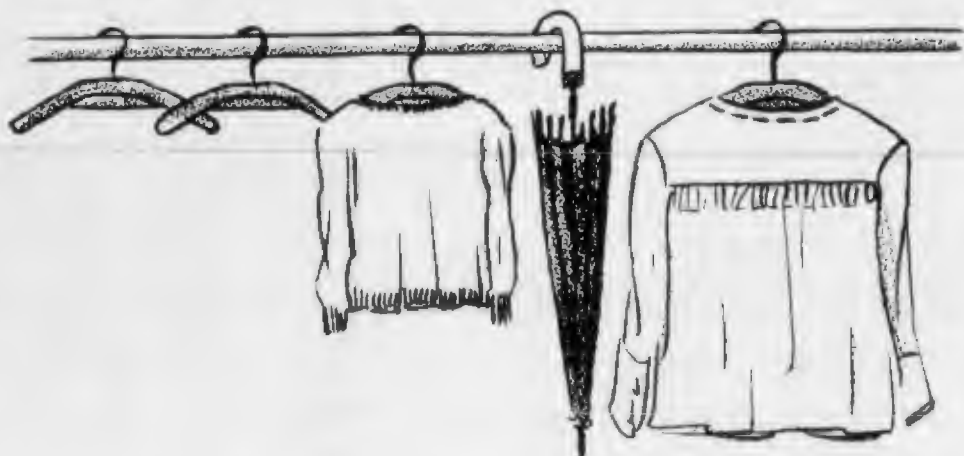
Every once in awhile it's a good idea for a club to stop, take a mental inventory and see if it's overlooking any of the small items, sometimes not obvious, which can be important to the success of a dance. When handled correctly these things we're thinking of are never mentioned, seldom thought of, but when unsatisfactory can be a thorn in someone's side.

Here's a sampling of what we have in mind:

Parking Area — Does your club have a satisfactory parking arrangement? Is there ample parking available to handle the size crowd you expect at a dance? Is the area well-lighted? Is it considered safe parking? Is there an area close to the entrance for the caller and refreshment committee to unload equipment and supplies?

Hall Location — Is your hall easy to locate? If not, do you have mimeo'd maps to hand out or mail out to guests or first-timers? Can you post signs close to the locale with arrows or simple directions? Is there any need to have a club member on the grounds to assist dancers to find the hall?

Cloak Room — What facilities does your club have for wraps? Is there enough "hanging" space to accommodate the coats and sweaters of all the dancers? Are ladies' purses protected if your dance hall is open and the general public has access to it? How do you plan for winter weather and a deluge of rain or snow gear?



Restrooms — Are the facilities of your club clean and well-equipped? Does this include soap? Does an early committee member check them each evening ahead of time? By the same token does the club leave them in order for the next group?

Miscellany — Are there sufficient ash trays on hand for the dance? Are there any waste baskets in evidence for members to deposit gum wrappers, tissue, etc.? Does the treasurer always have change? Is there drinking water available?

There's no doubt that these questions do not involve the major emphasis of the evening. They have nothing to do with the calling and the dancing; they are not concerned with the heating or lighting of the building or the condition of the floor; they don't even touch on the refreshment portion of the dance. They can be minor side attractions or detractions. By thinking about them and working them out ahead of time, however, they will remain minor and not obvious. And that's a major plus for your club.

BADGE OF THE MONTH



What a challenge and a delight when square dancers find that their home city can be combined with a square dance figure and the play-on-words results in a charming and suitable club name.

Such an instance is the Alle Mandarins of Mandarin, Florida.

And the name is further accentuated on the badge by a third-dimensional square dance couple executing an Allemande Left.

In its fifth year of dancing, the Alle Mandarins is one of the rather rare groups to enjoy dancing to a lady caller, Anne Lawhorne, and praise her for "excellent instruction, worlds of patience and generosity of time and energy."



The Dancer Looks at SQUARE DANCING

WHY DRESS UP?

By Madeline Allen

HOW CAN I get my dancers to dress up? Anyone who goes to Talk Sessions at Conventions and Camps hears that question asked all the time. I must be lucky — the people I dance with all seem to dress for it as a matter of course, and vary their clothes with the occasion, whether it is a workshop, a club night, or a big Party Dance. But this is the season of travelling callers and dancers, and in other parts of the country the dressing seems to be a real problem. Even here, it seems to bother callers and beginners' classes. It is true that new dancers *do* have to be told how and *why* we dress up, and a lot of old dancers have to be urged to keep on doing it.

I know why *I* dress up for dancing — I love square dance clothes. To me, they are the prettiest, gayest, most comfortable and most becoming clothes I have ever worn. No matter how tired I may be, or how near we come to deciding to stay home just this once, the moment I get into those full skirts and fluffy petticoats and soft slippers, I am ready to go. No matter how far from perfect your figure may be, there is a square dance style that will make you look attractive. Men, too — you all look taller and slimmer and more glamorous in those frontier pants and fitted shirts, all fresh and colorful, just like the hero in a Western. There is a feeling of lightness and bounce and gayety in a room full of dancers in costume that you would never get in a thousand years if you all wore the same clothes you do at home — even without tight skirts and high heels.

The big question seems to be which comes first, the spirit or the costume? Do you feel like dancing because you are dressed up, or did you dress up because you felt like dancing? Do some people, who have been dancing long enough to know better, come to dances in the same full skirts and blouses they wore marketing because they don't care very much about

dancing anyhow, or do they dance rather sloppily just because they didn't bother to change? Would they be more enthusiastic if they could be persuaded to try it our way? What could you do to make dressing up more attractive to them?

In my opinion, the responsibility for dancers dressing or not dressing can usually be laid squarely at the feet of their first caller and his wife. Obviously, since "imitation is the sincerest form of flattery", dancers who love and admire their leaders will try to do as they do. But some callers' wives still seem to fear that wearing special square dance dresses when their dancers do not, might be misunderstood as showing off. They certainly have a point, *if* they wear elaborate, intricate, too-fussy clothes. The idea should be to start with workshop-type clothes, the sort of thing that makes each woman feel "Now *I* could make something like that, too!", and then encourage the beginning dancers to ask how to go about it. When the dancers are ready for their first big dance affair, the caller's wife can start a discussion of what everyone is going to wear, and offer help in planning something a little more elaborate. This might be the time to suggest investing in a real square dance dress from a shop or catalogue (which the caller's wife happens to have with her), or adding more petticoats for a fancier effect. The idea is to bring the dancers along slowly, from simple class dresses to a variety of types, as they progress.

With men, the selling job seems easier. Most men are all too anxious to invest in their first pair of boots, and Western shirts are easy to buy. But I think that after the first plunge, many men need the cooperation of their wives, to see that there is always a clean, fresh Western shirt ready, and to make them feel welcome to wear it, instead of saving it for Saturday night.

Assuming that you are a caller's wife who wants to help, just what should you tell your new dancers? How do you define a square dance dress? I once wrote a brochure on the subject for a Convention, and we laid down a set of minimum requirements, like this:

A square dance dress should be comfortable — not too tight anywhere, not too hot, with no loose ends to catch on things.

It should be becoming to *you*.

(Please turn to page 58)

STYLE LAB

EXPERIMENTING WITH THE GEAR WHEEL

IN "EXPERIMENTING" with an old "friend" Venus and Mars recently, we had an occasion to try a number of variations of the Gear Wheel principle.

In Venus and Mars, the eight dancers in a square would make a Left Hand Star. One of the ladies, designated by the call, would leave the eight-hand Star and start a Right Hand Star out to the side. Following her action, each of the other ladies in order would join her Right Hand Star. The resulting two Stars (men in a Left Hand Star and the ladies in a Right Hand Star) moving closely together, would tend to "mesh" and the Gear Wheel principle would be obvious.

If memory serves us correctly, another form of this simple but challenging movement occurred from a single set-up with couple number one wheeling around in position to face out.

Couple number two falls in behind them. Couple number three closes up slightly and couple number four steps behind number three. Then, in a Cloverleaf type of movement the men would start a Left Hand Star and the ladies simultaneously a Right Hand Star, resulting in another type of Gear Wheel.

We've seen a number of variations on yet another method and present, in an incomplete form, one principle that you will enjoy experimenting with. From a promenade (1) one couple, indicated by the call, does a simple peel-off which means that they do a U-turn back by turning away from each other and ending facing the opposite direction (2). Finishing this, they step slightly apart so that the next couple moves in between them and also does a peel-off (3). The same movement is followed by the third couple that moves into the space provided for them (4) allowing them to turn around (5) following which the entire line of six dancers moves slightly away from the center (6) allowing room for the last couple to move into the center (7) ending in a long line of eight (8).

Experimenting from this point for possible use as an exhibition number, the long row





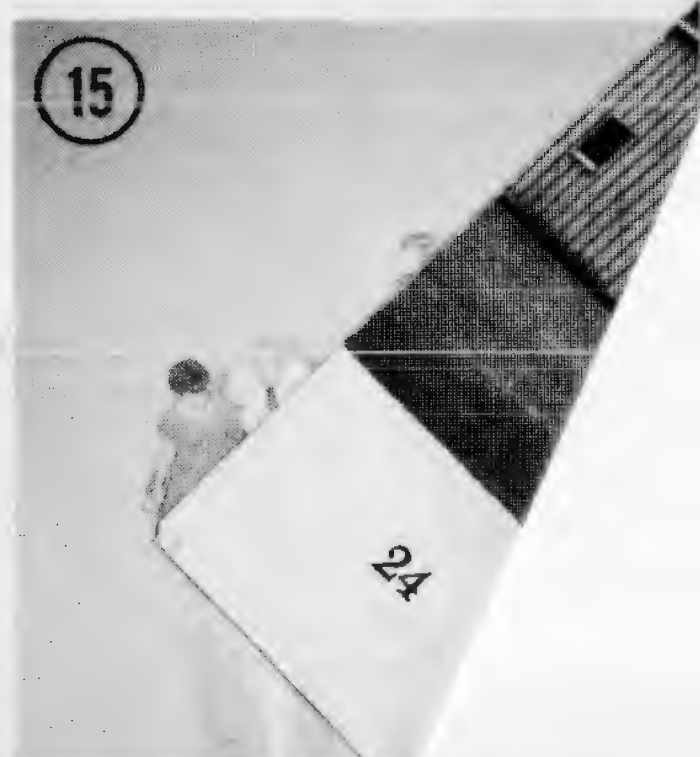
of dancers does a Bend the Line (9) and as an expedient, the men simply face left while the ladies face right and start a Cloverleaf so that the men move into a Left Hand Star (10) and the ladies into a Right Hand Star (11).

As the Stars move, one dancer at a time trades with his partner (12) so that the men move into the ladies' Star and the ladies into the mens' Star. This is repeated so that the men once again return to the Left Hand Star and the ladies to a Right Hand Star.

Finally, as called directionally, the men, one at a time, will pick their partner from the

other Star (13) and Star Promenade (14) until all dancers have regained their partner. (15) As we said earlier, the examples shown here are strictly experiments on a theme and our dancers are out of position. Another method, going back to (9), would be for the dancers to Star Thru then Cloverleaf into the two meshing Stars.

There are several ways that this movement can be accomplished from the same basic promenade starting position and with this as an incentive, Sets in Order invites you to send in your "call". We will print the ones that appear to show the greatest promise.



M.A.S.D.A. CENTER

Montgomery, Alabama



The M.A.S.D.A. Center in active use. Banners decorate the front of the hall behind the caller's stand.

MONTGOMERY, ALABAMA — Home of the Annual Dixie Jamboree, Cradle of the Confederacy, etc., etc. and yet, until 1965, without an adequate hall for social club square dancing. Today all that is changed; a \$20,000 building has been built and has been in use for over three years. It is the M.A.S.D.A. Center and used exclusively for square dancing.

During 1962 the Montgomery clubs got together and formed the Montgomery Area Square Dance Assn. with a membership of 16 clubs. Among many other activities the stand-out of the association's accomplishments is the building of the Center, which took about three years from dream to reality. After many meetings to discuss ways and means of doing the job, the decision was made to sell shares at \$10.00 each to square dancers. Property was found and purchased; the association contacted a local bank and borrowed the money

needed for the construction.

The finished building is of steel — 60' x 80' with room for expansion; has two rest rooms; an office; a large kitchen with stove, refrigerator and cabinets; gas for warmth, air-conditioning to cool; water coolers; club mail boxes and bulletin board. The floor is of hard oak. There are 100 metal chairs and several tables kept in the building. Outside is a paved parking area.

Clubs using the hall must pay \$1.00 per member into the Association Fund per month. Four clubs dance in the hall during the week and the monthly association dance is held on third Saturdays. There is a workshop and round dancing as well as special dances.

Visitors are always welcome and more information may be had from Dewey Glass, President Montgomery Square Dance Assn., P.O. Box 7132, Montgomery, Ala. 36107.

The M.A.S.D.A. Center in Montgomery, Ala. (left). Interior view of the Center (right) shows the floor looking towards the kitchen and entrance.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Colorado

The Denver Parks and Recreation Department is sponsoring square and round dancing every Friday evening at 8 P.M. at downtown Denver's Civic Center, beginning June 6 and continuing thru August 29 with Lyle and Sue Baker hosting the Platter Parade program.

— *Raoul Tayon*

On August 10 the Waggin Wheelers will sponsor their annual outdoor Picnic and Square Dance in the Garden of the Gods. The picnic starts at 4 P.M., food is served at 6 P.M. and dancing starts immediately after. This family affair includes entertainment for the children. A donation of \$3.00 per family is requested.

Waggin Wheelers invite passing-thru square dancers to dance with them on 1st, 3rd or 5th Fridays at the Carriage Stop, 27th and Robinson in Colorado Springs.

In line with publicity policy to lure dancers to Colorado for enjoyable, cool square and round dancing, the Colorado State Square Dance Assn. has designed an official badge for its officers and member dancers to display while traveling or dancing in the Rocky Mountain Area, at National Conventions, etc. The badge has a white background with red and yellow predominant, and lettering in black.

— *Jack Halfacre*

Idaho

The Intermountain Square Dance Assn. is holding its 14th Annual Funstitute at McCall on Payette Lakes on July 11-13. The theme — Dancing Under the Pines. Carl Dice is General

Chairman, with Jim Dundon and Ed Mower. Ray Jones is the new president of the association; serving with him are Leo Lange, Ralph Kromer, Doug Hyslop and Jim Dundon.

Wyoming

Gene Olson of Mesa, Arizona, will be calling three nights a week during the summer at Lake Lodge, Canyon Village and Mammoth in Yellowstone Park, from mid-June until Sept. 14. All dancers are welcome.

Illinois

The Shufflin' Shoes will be dancing every 1st and 3rd Friday all summer long at the Moose Hall in Berwyn, with the exception of July 4th. Ken and Dot Olson are in charge of round dancing and Jim Stewart is the club caller. Visitors will be welcomed.

Indiana

The Lazy Days Weekend is scheduled for August 15-17 at Miami Camp Grounds, 3 miles N.E. of Perkinsville. Jack and Grace Livingston are hosts, assisted by the Bob Dubrees, Dale Riffles, Walt Williams' and Wally Mills'.

England

Square dancing in England has taken another step forward with the formation of a Northern Subsidiary of the British Assn. of American Square Dance Clubs. Eleven clubs are meeting at regular times to discuss and promote square dancing. Ronnie Vizard is Chairman of the newly formed group.

When you want to call, the best thing to do is to form a club of your own. At least, that was the procedure followed by Arthur Davis of March in Cambridgeshire. He ran three beginner classes and from them formed a club of from four to six squares dancing each time they meet.

Oklahoma

Officers for 1969 in the Oklahoma State Federation of Square Dance Clubs are: Ralph McDermott, Pres.; Roy Drain, Adolph Klein and John Kirkpatrick, Vice-Presidents; Howard Hoyt, Secy. and Arvel Jones, Treas. Educational Director is Harry Bennett and Publicity Director is C. L. Boyd.

The Northeast Oklahoma Square Dance Assn. had their 22nd Annual Festival in Tulsa on April 12, the day beginning with rounds at 10:30 A.M.

The 23rd Oklahoma State Federation Annual Festival will be held on November 1 at the Oklahoma City Fairgrounds Arena. For information write to C. L. Boyd, 5721 N.W. 31st,

ROUND THE WORLD of SQUARE DANCING

Oklahoma City, Okla. 73122.

As reported in the Grand Square Newsletter of the Central District Assn., Major Fred Bonner, USAF, a past president of the district association, has been awarded the Vietnamese Medal for Gallantry with First Oak Leaf Cluster for his service in Vietnam. This represents only the second time this award has been given. As noted in the publication, "this award and the man who earned it stand out as a fitting reminder that leadership, honor and patriotism are alive in America today."

The Kiwanis Hall on S.W. 29th in Oklahoma City is the new home for the Fun Timers Club as of May 13, when it was inaugurated by them with a dinner dance.

Spain

April 5 was graduation night at La Cita Service Club, Torrejon AB and 44 people showed up to participate in the festivities. After all the gimmicks and fun there was a little more serious ceremony to initiate the group into Madrid Squares. Harry Cacy was instructor for the group and sharing the calling with him on this occasion was Len Bergquist. Another ceremony took place when Len and Elly Bergquist turned over their "Caller" and "Taw" badges to Harry and Shirley Cacy. Len has resigned as Madrid Squares caller due to his assignment to Tan Son Nhut AB, Saigon.

New Jersey

It's possible to dance from 9:30 P.M. until 5 A.M. at the Night Owl Dance on July 26 at the Hayloft in Asbury Park. Callers will be Ed Fraidenburg, Buck Fish and Roy Keleigh. Refreshments will be served at midnight and coffee and buns to those hardy souls who survive until the dawn.

Red Bates will be the caller on July 19 at the Hayloft.

— Bernice Bonsall

New York

October 10-11 are the dates for the Fifth Syracuse Fall Festival at the War Memorial. Featured will be callers Lee Helsel, Jerry Helt and Bob Yerington with Norma and Phil Roberts cueing the rounds.

The second annual New Dancers Jamboree sponsored by the Border Boosters Square Dance Assn. was held in St. Lambert, Quebec, Canada, with some 400 dancers in attendance.

The association is comprised of nine clubs from Quebec and New York State. It is unique in North America in that no other square dance association on the continent overlaps an international border.

Pennsylvania

On November 1 the Flirts and Skirts will hold their 3rd Annual Fall Festival at Ranchland, Mechanicsburg, with eight area callers taking part.

— J. Lee Brenneman

Massachusetts

Callers at the Bay Path Barn in Boylston for July will be Chet Smith on July 5; Beryl Main on July 11-12; Max Forsyth on July 18-19 and Decko Deck on July 25-26.

Gingham Squares of Millbury celebrated their 2nd anniversary on May 17 with a smorgasbord and special dance with Leo Chauvin calling.

D.C. Area

The Bachelor and Bachelorette Square Dance Club of the Greater Washington Area dances weekly at the Pentagon and is holding a series of guest caller dances this summer. Tom Craddock is scheduled for July 10; Howie Shirley on July 24; Paul Hartman on Aug. 7 and Jim Schnabel on Aug. 21. "I Danced at the Pentagon" badges will be available.

— William C. Wallace

Square dance royalty. Karen and Curt Whitman were selected King and Queen of the Harbor City Squares Sweethearts' Ball at Eau Gallie, Florida this year.



This colorful display of banners represents clubs belonging to the Shasta Cascade Square Dancers and Callers Association in Northern California.

— Photo by
Charles H. Echols, Jr.



Texas

The 4th Annual San Angelo Square and Round Dance Festival is planned for Oct. 3-4 at the Coliseum in that city. Don Franklin and Jon Jones will call; Manning and Nita Smith will be in charge of round dancing. For information write Buddy Carr, 1342 State St., San Angelo, Texas 76901.

North Carolina

The 2nd Annual Autumn Leaves Festival will take place in Montreat on October 17-18. The staff is comprised of Bob Dubree, Bud Plemmons, Masked Phantom (Masked Phantom?) and Bill and Edna Anderson. Write Don Williamson, Route 8, Greeneville, Tenn. 37743.

Virginia

Nov. 14-15 are the dates for the 13th Richmond Square and Round Dance Festival. Calling will be Lee Helsel, Johnny LeClair, Earl Johnston, Jim Schnabel and Charlie Falwell. Rounds will be cued by Ben and Vivian Highburger, Roy and Dulcy Belz and Ray and Eloise Appel.

— Joe Akers

Tennessee

Jerry Smith is the new president of the Barnlofters Square Dance Club in Nashville. The club has just graduated a class, with Bill Burkpile as instructor and club caller.

Georgia

A new club, The Swingin' Swampers, was formed in Folkston with a membership of 24 couples. Visitors at the graduation dance came from South Georgia and North Florida. The club name comes from its location near the great Okefenokee Swamp. They will dance on 2nd and 4th Thursdays; visitors are invited to dance with them and caller Dick Barker.

Ontario

There will be intermediate square dancing every Monday evening during the summer at Clairlea Public School in Scarborough, with Lloyd Priest calling. Visitors are welcome, of course.

One of the most popular events of the summer in Ontario is the modern square dance in the Blakeley potato barn, with Alliston Swinging Eights hosting. Bill and Barbara Cooper, regular callers for this group, will be joined by other well-known leaders in providing the calling on July 9. Last year the huge barn overflowed and crowds danced on the grass. Art Gross is chairman.

When square dancers around Barrie heard that their favorite park site was in danger of being sold, they rallied around to join other citizens in an effort to save the green spot. The best way to raise money for such a purpose? Square dancing, of course! Thus grew an ambitious plan for an all-day program called "Save-the-Park-Day" on April 26. Four levels of dancing were planned with dancers from all over the province and callers like Norm Wilcox, Ernie Dempster, Ron King and Lorne and Betty Hay.

Toronto and District Square Dance Assn. held its Annual Meeting and Election in Agincourt on April 12 and chose Bill Murray of Oshawa as next season's president. With him on the executive will be Bob Jaffray, V.P.; Alan Munro, Treas.; and a new Secretary team, Art and Erna Gibson. Bill Robinson was appointed Chairman of next year's International Convention at the Royal York Hotel, Toronto, in June.

— Mollie Elliot

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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

July 1969

NEW ORLEANS, home of American Jazz, the famed French Quarter and the 1971 National Square Dance Convention, is also home for this month's feature caller, Bob Augustin. From the many calls he uses with his dancers Bob has selected this dozen as being among his current favorites. Once again we remind our readers that the dances found in this section each month are not necessarily original with the featured caller. They are, however, dances that he enjoys calling and ones that his dancers find pleasure in dancing.

Four ladies grand chain four
Number one couple half sashay
Heads pass thru separate
Round one make a line
Those who can star thru
Those who can star thru
Those who can half square thru
Those who can go right and left thru
Square thru three quarters 'round
Those who can
Left square thru three quarters
All four couples California twirl
Those who can right and left thru
Dive thru go right and left thru
Square thru three quarters 'round
Allemande left

Four ladies grand chain four
Number one couple half sashay
Heads pass thru separate
'Round one make a line
Star thru
Those who can go right and left thru
Pass thru
Those who can go right and left thru
Pass thru
Those who can go right and left thru
Pass thru
Face to the middle back away
Star thru
Those who can go right and left thru
Dive thru
Go right and left thru
Pass thru
Right and left thru
Outside two dive thru
Square thru three quarters
Allemande left

Four ladies chain three quarters 'round
Heads cross trail thru
'Round one make a line
Pass thru
California twirl
Pass thru
Wheel across
Bend the line
Star thru

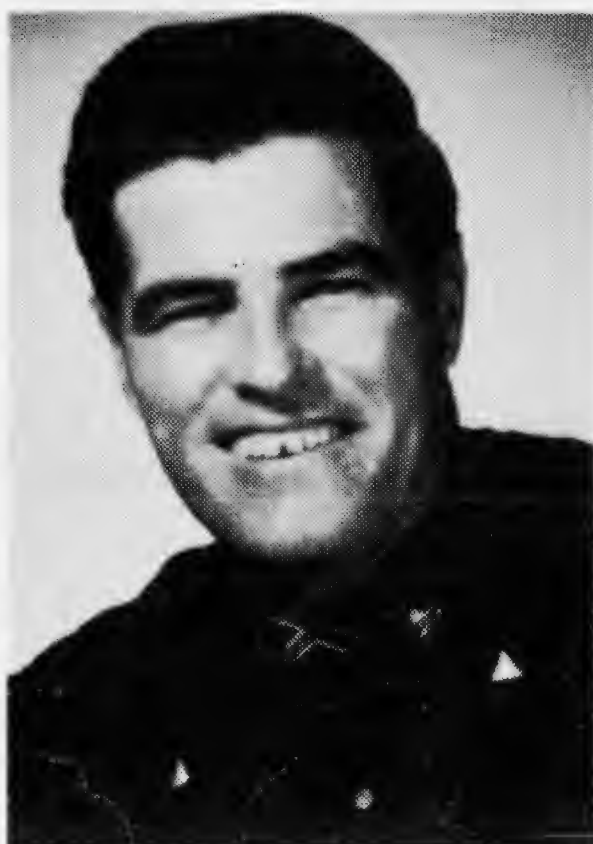
Swing thru
Men run right
Couples circulate
Wheel and deal
Right and left thru
Dive thru
Pass thru
Pass thru
Left allemande

Heads square thru four hands
Swing thru
Turn thru
Left turn thru in the middle
Centers in
Cast off three quarters
Star thru
Swing thru
Turn thru
Left turn thru in the middle
Centers in
Cast off three quarters
Star thru
Right and left thru
Dive thru
Square thru three quarters
Allemande left

Four ladies grand chain four
Heads go right and left thru
Two ladies chain across
Same ladies dixie chain
Turn to the right
Go single file 'round one
Into the middle dixie chain
Lady go left and
Men go right
'Round one into the middle
Star thru
Right and left thru
Dive thru
Pass thru
Star thru
Right and left thru
Half square thru
Those who can go right and left thru
All four couples California twirl
Allemande left

Head couples turn thru
 Separate 'round one
 Into the middle
 Box the gnat
 Right and left thru
 Square thru three quarters
 Star thru
 Pass thru
 Wheel and deal
 Double pass thru
 First couple left the next one right
 Right and left thru
 Rollaway half sashay
 Pass thru
 Round off
 Dixie daisy
 Centers in
 Cast off three quarters 'round
 Box the gnat across from you
 Come back
 Go right and left thru
 Star thru
 Square turn thru
 Face out make a U turn back
 Rollaway half sashay
 Allemande left

**BOB
 AUGUSTIN**



An active member of the square dance fraternity since March 1957, Bob was encouraged to take up calling two years later while vacationing at Kirkwood Lodge, Missouri. He called his first complete dance in April 1958 and since that time has led an extremely busy square dance existence. As a recording artist on the Lore label he has produced more than 20 records. He formed the Bobcat Square Dance Club in New Orleans in 1965 and calls regularly for it once each month. Bob is a familiar figure in the South and he has appeared on many festival and convention programs in addition to being featured as guest caller in clubs throughout the South and West.

Side ladies chain across the way
 Head two couples half sashay
 Lead to the right
 Ladies break to a line
 Half square thru
 Girls square thru three quarters
 Men turn back
 Box the flea
 Left square thru three quarters
 Men square thru three quarters 'round
 Girls turn back and
 Box the flea
 Left square thru three quarters 'round
 Girls pass thru
 Men turn back
 Allemande left

Promenade don't slow down
 First and third wheel around
 Right and left thru
 Cross trail back and
 Star thru
 Circle up eight
 Rollaway half sashay
 Circle to the left
 First and third half sashay
 Those who can go right and left thru
 The others star thru
 Right and left thru
 Dive thru
 Square thru three quarters
 Allemande left

Four ladies grand chain four
 Heads square thru four hands
 Swing thru
 Men run right
 Men circulate
 Couples circulate
 Men circulate
 Couples circulate
 Wheel and deal
 Right and left thru
 Dive thru
 Square thru three quarters
 Allemande left

Heads half square thru
 Spin chain thru the outside two
 Girls turn back
 Circulate
 Meet that man wheel and deal
 Spin chain thru
 Girls turn back
 Circulate
 Meet that man wheel and deal
 Dive in
 Square thru three quarters
 Allemande left

SPECIAL WORKSHOP EDITORS

| | |
|-----------------------|---------------------|
| Joy Cramlet | Coordinator |
| Bob Page | Square Dance Editor |
| Ken Collins | Final Checkoff |

Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Double pass thru
 Centers in
 Cast off three quarters
 Barge thru
 (Man is facing a man, lady facing
 a lady)
 Slide thru
 Centers trade
 Move up and back
 Star thru
 Swing thru
 Turn thru
 Allemande left

Side ladies chain thru
 Head couples half sashay
 Heads lead right
 Circle
 Ladies break to a line
 Square thru four hands
 Girls turn back
 Substitute
 Dixie daisy
 Centers in
 Cast off three quarters
 Square thru four hands around
 Men turn back
 Substitute
 Dixie daisy
 Centers in
 Cast off three quarters
 Square thru four hands around
 Girls turn back
 Substitute
 Girls pass thru
 Allemande left

OH MY

By Ken Collins, Westlake Village, California
 Side ladies chain across
 Head ladies chain to the right
 Heads lead right circle to a line
 Right and left thru
 Men lead dixie style to a wave
 Left spin chain thru
 Pass thru to a
 Left allemande

ODNODER

By Gene Pearson, Groves, Texas
 One and three go right and left thru
 Rollaway half sashay
 Star thru circle four
 Head gents break to a line of four
 Pass thru wheel and deal
 Center two right and left thru
 Full turn around
 Slide thru the outside two
 Then square thru four hands
 Those in middle right and left thru
 Everybody rollaway
 Everybody turn back
 Everybody left allemande

SLIDE DIXIE GRAND

By Ralph Kinnane, Birmingham, Alabama
 Side two ladies chain across
 One and three to the right
 Circle four to a line
 Pass thru wheel and deal
 Double pass thru
 Face your partner back away
 Slide thru dixie grand
 Right left right
 Then allemande left

MEANS TO AN END

By Kevin Leydon, Dandenong, Victoria, Australia
 Four ladies chain three quarters
 Head two ladies chain across
 Same two ladies chain right
 Head two couples right and left thru
 New couple number three half sashay
 New couple number one half sashay
 Down the middle while you're that way
 Split two 'round one line up four
 Four to the middle wheel and deal
 Lead couple California twirl
 Sides separate and star thru
 Double pass thru
 First go left next go right
 Star thru dive thru
 Square thru three quarters
 Left allemande

SINGING CALL*

THE NAME OF THE GAME

By Marshall Flippo, Abilene, Texas
 Record: Blue Star #1848, Flip Instrumental with
 Marshall Flippo
 OPENER, MIDDLE BREAK, ENDING
 Now all four ladies chain across
 You turn 'em left don't get lost
 Rollaway and circle 'round the ring
 Four ladies rollaway you know
 Then circle left and around you go
 Left allemande go weavin' 'round and then
 There were girls that I'd romanced with
 Girls that I had danced with
 Do sa do then promenade that hall
 There were girls I'd kissed and lied to
 Some I couldn't though I tried
 The name of the game is love and
 I played it with them all
 FIGURE:

Now the head two couples promenade
 Halfway now with your maid
 Go down the middle right and left thru
 Then swing thru and when you do
 Spin the top when you're thru
 Pass thru right and left thru again
 Swing thru and when you're thru
 Swing thru again boys run to the right
 And promenade that hall
 There were girls that I had courted
 Girls whose marriage plans I thwarted
 The name of the game is love
 I played it with them all

SEQUENCE: Opener, Figure twice for heads,
 Middle break, Figure twice for sides, Ending.

ROUND DANCES

OUR LOVE AFFAIR — Windsor 4738

Music: Windsor — Piano, Saxophones, Flutes, Drums, Bass, Trumpet, Clarinet

Choreographers: Emmett and Monette Courtney

Comment: A full band and well played music.

This medium speed two-step is for experienced dancers.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together to LOOSE-CLOSED, —, Touch, —;

DANCE

- 1-4 Side, —, Thru to BANJO, —; Fwd, Lock, Fwd, —; Fwd, —, 2, —; Fwd Two-Step end M facing WALL and LOOSE-CLOSED;
- 5-8 Side, —, Behind, —; Change Sides Two-Step; Side, —, Behind, —; Change Sides Two-Step end M face WALL and CLOSED;
- 9-12 Pivot, —, 2, —; 3, —, 4 to SEMI-CLOSED, —; Fwd, —, 2 M face WALL and CLOSED, —; Side, Close, Side, —;
- 13-16 Thru to BANJO, —, Fwd, Lock; Fwd, —, Thru end M face WALL and CLOSED, —; Side, Close, Side, Close end in SEMI-CLOSED; Fwd, —, 2, —;
- 17-20 Fwd Two-Step; Fwd, —, 2, —; Fwd Two-Step end M face WALL and CLOSED; Side, —, Behind, —;
- 21-24 (Twirl) Circle L, —, 2, —; (Twirl) 3, —, 4 end facing RLOD and SEMI-CLOSED, —; Fwd Two-Step; Step Fwd, —, 2, —;
- 25-28 Fwd Two-Step end M face COH and CLOSED; Side, —, Behind, —; (Twirl) Circle L, —, 2, —; (Twirl) 3, —, 4 end M face WALL and LOOSE-CLOSED, —;
- 29-32 (Twisty Vine) Side, —, Behind, —; Side, —, Front, —; Side, —, Behind, —; Side, Close, Side, Close;

SEQUENCE: Dance goes thru twice plus meas 1-15 except to end in CLOSED M face WALL for Ending.

Ending:

- 1 Side to REV SEMI-CLOSED, —, Point, —.

TANGLEFOOT — Windsor 4738

Music: Windsor — Saxophones, Trumpet, Guitar, Piano, Bass, Drums

Choreographers: Jess and May Sasseen

Comment: Big band music, a bouncy tune and a novelty dance routine that is easy and interesting.

INTRODUCTION

- 1-4 OPEN FACING Wait; Wait; Apart,, Point,, Together to OPEN,, Touch,,

DANCE

- 1-4 Fwd,, 2,, 3,, Kick,, Backup,, 2,, Turn In,, Step, Step end facing RLOD in LEFT-OPEN;
- 5-8 Repeat meas 1-4 traveling in LOD to end M facing WALL and BUTTERFLY;
- 9-12 Balance L,, Step, Step; Balance R,, Step, Step; Side,, Behind,, Side,, Front,,
- 13-16 Repeat action meas 9-12 except to end

facing LOD and SEMI-CLOSED:

- 17-20 Fwd Two-Step; Fwd Two-Step; Cut,, Back,, Dip Back,, Recover,,
- 21-24 Circle Away,, 2,, Step, Close, Step,, On Around,, 2,, Step, Close, Step end facing LOD and OPEN,,
- 25-28 Away,, Step, Step; Together,, Step, Step end M face WALL in BUTTERFLY; Apart,, Close,, Cross,, Cross to OPEN,,
- 29-32 Repeat action meas 25-28:

SEQUENCE: Dance goes thru three times plus Tag.

Tag:

- 1-4 Fwd Two-Step; Fwd Two-Step to BUTTERFLY; Side,, Behind,, Side,, Thru to SEMI-CLOSED,,
- 5-8 Fwd Two-Step; Fwd Two-Step end in BUTTERFLY; Slide,, Slide,, Slide,, Point, Ack.

GREEN GREEN GRASS — Grenn 14121

Music: Al Russ — Piano, Saxophone, Guitar, Drums, Bass, Trumpet

Choreographers: Walt and Peg Williams

Comment: Excellent music at a slow tempo. The two-step is easy and has only sixteen measures to learn.

INTRODUCTION

- 1-4 DIAGONAL OPEN FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to CLOSED M facing LOD, —;

PART A

- 1-4 Side, Close, Cross, —; (Side, Close, Turn to SKIRT SKATERS) Side, Close, Cross, —; Wheel, 2, 3, —; 4, 5, 6, —;
- 5-8 (R Face Spin to SEMI-CLOSED) Walk Fwd, 2, 3, 4; Dip Fwd, —, Recov to LOOSE-CLOSED M facing WALL, —; Side, Behind, Side, Front; Pivot, 2, 3, 4 end facing LOD;
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in BANJO M facing LOD:

PART B

- 1-4 Fwd, Lock, Fwd, —; Dip Fwd, —, Recov, —; (W Wrap) Back, Close, Fwd, —; (W Unwrap) Change sides, 2, 3 to end facing PTR and COH, —;
- 5-8 (L Face Spin to BUTTERFLY) Change sides, 2, 3 to face WALL, —; Twisty Vine, 2, 3, 4 to CLOSED; Pivot, 2, 3, 4 to SEMI-CLOSED; Pickup to CLOSED, —, 2, —;

SEQUENCE: A — B — A — B — plus meas 1 — 7 Part A and Ending.

Ending:

- 1 Pivot, 2 (Twirl 2) 3, 4; Ack.

DREAM OF YOU — Grenn 14121

Music: Al Russ — Saxophones, Trumpets, Piano, Drums, Bass

Choreographers: Glen and Beth McLeod

Comment: A well recorded "big band" instrumental and a fast moving two-step. Dance uses identical footwork and most of the position is in Varsouviana.

INTRODUCTION

- 1-4 VARSOUVIANA Wait; Wait; Step Fwd, —, Point, —; Step Back, —, Point Back, —;

DANCE

- 1-4 **Run, 2, 3, —; Run, 2, 3, —; Side, Close, Cross to LEFT VARSOUVIANA facing RLOD, —; Point Fwd, —, Point Back, —;**
- 5-8 **Run, 2, 3, —; Run, 2, 3, —; Side, Close, Cross to VARSOUVIANA facing LOD, —; Point Fwd, —, Point Back, —;**
- 9-12 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Back, —; Back, Close, Fwd, —;**
- 13-16 **Walk, —, 2, —; R Turn, 2, 3 to LEFT VARSOUVIANA facing RLOD, —; Back Up, —, 2, —; (Back up, 2, 3, — to R HAND STAR) L TURN, 2, 3 M face LOD, —;**
- 17-20 **Star Arnd, 2, 3, —; On Arnd, 2, 3 M facing RLOD, —; Side, Close, Cross to L HAND STAR M facing LOD, —; Point Fwd, —, Point Back, —;**
- 21-24 **Star Arnd, 2, 3, —; On Arnd, 2, 3 M facing RLOD, —; Side, Close, Cross to R HAND STAR M facing LOD, —; Point Fwd, —, Point Back, —;**
- 25-28 **(Release Star pos) Side, Close, Side, Close; Side, —, Point Fwd, —; Side, Close, Side, Close; Face M facing WALL, —, Touch to BUTTERFLY, —;**
- 29-32 **M'S R and W's L HANDS JOINED (Under Two-Step) Arnd Two-Step; On Arnd Two-Step to face RLOD; Turn Fwd to face LOD, —, Fwd, —; 3, —, 4 blend to VARSOUVIANA, —;**

SEQUENCE: Dance goes thru two and one half times plus Ending.

Ending:

- 1-2 **Circle Away, —, 2, —; Together, —, Point, —.**

ROSE OF SAN ANTONIO — Belco 234

Music: Rhythm Boys — Vibes, Guitar, Piano, Drums, Bass, Trumpet, Saxophone

Choreographers: Ralph and Lucile Turner

Comment: Very good music and the two-step routine is easy enough for most dancers.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end in CLOSED; Turn Two-Step; Turn Two-Step end in BANJO M facing DIAG LOD and COH;**
- 5-8 **Walk Fwd, —, 2, —; Side, Close, Cross to SIDECAR, —; Walk Fwd, —, 2, —; Side, Close, Thru to SEMI-CLOSED, —;**
- 9-12 **Fwd Two-Step; Fwd Two-Step end M facing WALL in CLOSED; Side, —, Draw/Close, —; Side, Close, Fwd, —;**
- 13-16 **Side, Close, Back, —; Side, Behind, Side, Front; (Twirl) Side, —, Behind, —; Fwd, —, 2 end M facing WALL and CLOSED, —;**

PART B

- 17-20 **Side, Close, Fwd, —; Side, Close, Thru to BANJO M facing LOD, —; Side, Close, Cross to SIDECAR, —; Side, Close, Thru to CLOSED, —;**

- 21-24 **Turn Two-Step; Turn Two Step; (Twirl) Side, —, Behind, —; Fwd, —, 2 end M facing WALL and CLOSED, —;**

25-28 Repeat action meas 17-20:

29-32 Repeat meas 21-24 except to end in SEMI-CLOSED:

SEQUENCE: A — B — A — B — A end in OPEN facing LOD for Ending.

Ending:

- 1-6 **Vine Apart, 2, 3, Touch; Vine Together, 2, 3 to SEMI-CLOSED, Touch; Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, Behind, —; Apart, —, Point, —.**

WILD ABOUT HARRY — Belco 234

Music: Rhythm Boys — Banjo, Drums, Piano, Trumpet

Choreographers: Ralph and Arbra Silvius

Comment: A good tune and lively music. The two-step routine is easy with part of it in Varsouviana position.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Apart, —, Point, —; Together/Face, —, Touch, —; Roll LOD, 2, 3, Touch; Roll Back, 2, 3 to VARSOUVIANA facing LOD, —;**

PART A

- 1-4 **Fwd Two-Step,, Fwd Two-Step,, Wheel R face 1/2, 2, 3, 4 to end facing RLOD; Fwd Two-Step,, Fwd Two-Step,, Wheel L face 1/2, 2, 3, 4 to end facing LOD;**
- 5-8 **Fwd Two-Step,, Fwd Two-Step to end M facing WALL releasing hand holds,, (W Roll R face LOD) Side, Behind, Side, Front to end facing WALL and CLOSED; Turn Two-Step,, Turn Two-Step,, (Twirl) Walk Fwd, 2, 3, 4 to end facing WALL and BUTTERFLY;**

PART B

- 1-4 **Side, Close, Cross/Dip, —; Circle Away, 2, On arnd, 4; Side, Close, Cross/Dip, —; Circle Away, 2, On Arnd, 4 to face WALL and CLOSED;**
- 5-8 **Side, Close, Fwd, —; Side, Close, Back, —; Twisty Vine, 2, 3, 4; (Twirl, 2, 3, 4 to VARSOUVIANA) Side, Behind, Side, Front;**

SEQUENCE: Dance goes thru three times except to end In CLOSED M facing WALL for Ending.

Ending:

- 1-2 **Twisty Vine, 2, 3, 4; (Twirl) Side, Behind, Side, Ack.**

THOSE WHO CAN

By Thor Sigurdson, Emerson, Manitoba, Canada

One and three rollaway half sashay

Sides pass thru

Separate around one make a line of four

Those who can right and left thru

Girls who can rollaway half sashay

Bend the line

Those who can right and left thru

All eight star thru

Those who can right and left thru

Pass thru

Star thru slide thru

Allemande left

IN AND OUT

By Dick Bayer, Fenton, Michigan

Heads square thru four hands
Split the sides around one
Line up four star thru
If you're facing out promenade left
If you're facing in lead to the right
Left allemande

SPIN CHAIN THRU SWING LEFT

By The Hootin' Two (Carl and Fred)
Miami, Florida

Heads right circle to a line
Pass thru wheel and deal
Dixie style on a double track
An ocean wave to rock it
Spin chain thru swing left
Ends circulate centers trade
Spin chain thru swing left
Here comes corner
Allemande left

WHAT

By Jeanne Moody, Salinas, California

All four ladies chain three quarters
New head ladies roll a half sashay
Join hands and circle left
Four men to the middle and back
Pass thru go 'round two
Hook on the end make a line of four
All pass thru and bend the line
Now pass thru and
Original sides U turn back
Everybody left allemande

SINGING CALL*

TEQUILLA

By Reath Blickenderfer, Massillon, Ohio

Record: Top #25187, Flip Instrumental with
Reath Blickenderfer

OPENER, MIDDLE BREAK, ENDING

Four ladies chain
Three quarters around you go
Turn a little girl and
Circle to the left around you know
Allemande left with the corner
Then go allemande thar go right and left
Well the men back in and star
Shoot that star and turn thru you go
Come back one and swing and all promeno
Happy tonight on top of the world
Drinking Tequilla and teasing the girls

FIGURE:

Four ladies chain
Go straight across that ring
Head couples promenade half way
Around I sing down the middle
Right and left thru
Turn a little girl that way
Rollaway star thru right and left thru
Swing the corner left allemande
Come on back do sa do
Promenade that land
Your troubles get lighter
Your worries unfurl from drinking
Tequilla and teasing the girls

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

KEEP COOL

By Mike Bair, Pensacola, Florida

Head ladies chain
Heads square thru swing thru
Girls fold behind the men
Eight circulate single file peel off
Bend the line cross trail
Allemande left

SWING AND TOP

By Dewey Glass, Montgomery, Alabama

Heads swing thru spin the top
Do sa do pass thru
Swing thru spin the top
Do sa do right and left thru
Star thru dive thru
Square thru three quarters
Left allemande

TRADE SPINNER

By Ed Fraidenburg, Flint, Michigan

Side ladies chain across
Sides lead right and circle four
Sides break and line up four
The center four square thru and
The ends star thru
Do sa do to an ocean wave
The centers trade and swing thru
New centers trade and spin the top
Star thru and promenade don't slow down
Two and four wheel around cross trail
Left allemande

SINGING CALL*

DEAR WORLD

By Arnie Kronenberger, Glendale, California

Record: Windsor #4916, Flip Instrumental with
Arnie Kronenberger

OPENER, MIDDLE BREAK, ENDING

Join hands circle eight
You go walking 'round that ring
Allemande your corner
You'll weave around I sing
Weave in and out and when you meet
Box the gnat four ladies promenade
Inside that old track come home do sa do
And back to the corner go
Allemande your corner come back home and
Promenade you'll promenade your lady
Go walking two by two
'Cause it's a dear world with you

FIGURE:

Head couples square thru four hands you do
Four hands 'round now the corner do sa do
Swing thru and balance go up and back then
Girls trade boys trade swing thru again
Do a right and left thru
You turn the girl and rollaway
Swing the girl in front of you and
Promenade I say promenade your lady
Go walking two by two
'Cause it's a dear world with you

SEQUENCE: Opener, Figure for heads, Figure for
sides, Middle break, Figure for sides, Figure
for heads, Ending.

ELLIOTT'S CORNER

WHO IN TODAY'S rapid-moving square dancing can say that he has never "goofed" on a Dixie-Style variation? Perhaps there are a few of you around, but there is such a tendency to move in the wrong direction that even the most experienced dancers often find the movement to be a "challenge". This month George Elliott goes into his little black notebook for some examples of "Dixie Style to an Ocean Wave" which should provide good drill material for your next workshop.

Promenade eight and don't slow down
Keep right on walking those girls around
One and three you wheel you do
A right and left thru two by two
Face that two and pass thru
On to the next a right and left thru
Same ladies chain
Same ladies lead a dixie style to an
Ocean wave balance forward and back
A left hand swing
Same ladies lead to a dixie chain
Girls left and boys right
Find old corner a left allemande
Partners all a right and left grand

Promenade eight and don't slow down
Keep right on walking those gals around
One and three you wheel right around
Do a right and left thru
Turn the girl and pass thru
On to the next a right and left thru
Turn right back and Suzie Q
Opposite right and partner left
Opposite right partner left an arm around
Face that two when you come down
Do a right and left thru
Same ladies chain
Same ladies lead a dixie style to an
Ocean wave balance forward and back
Swing by the left
Same ladies lead a dixie chain
On to the next two ladies chain
Turn that girl and face that two
Same ladies lead a dixie style to an
Ocean wave balance forward and back
Swing by the left
Same ladies lead a dixie chain
Girls left and boys right to a
Left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain and chain right back
Same ladies lead a dixie style to an
Ocean wave balance forward and back
A left hand swing
Same ladies lead a dixie chain
Girls left and boys right to a
Left allemande
Partners all a right and left grand

One and three go forward and back
Same four do sa do one time around
An ocean wave when you come down
Balance forward and back
Now pass thru
Both turn right around one
Into the middle and dixie style to
An ocean wave now balance man
Then trail thru to a left allemande
Partners all a right and left grand

One and three bow and swing
Then promenade the outside ring
Go just halfway
Go out to the right and circle four
Head gents break and make that line
Forward eight and back in time
Two end ladies diagonal chain
Turn her face right down the line
Two ladies chain down the line
Now end ladies diagonally chain
Turn 'em and chain 'em down the line
New end ladies diagonally dixie style
To an ocean wave you balance
Spread the line and arch up high
Heads turn right go single file
Thru the outside arch to opposite side
Down the middle dixie style to an
Ocean wave you balance forward and back
Slip the clutch left allemande
Partners all a right and left grand

Circle to the left and around you go
Partners all a do paso
That's partner left and corner right
Partner now for an allemande thar
Boys back up a right hand star
Shoot that star go down the lane
A right a left a full turn around
Four ladies chain dixie style to
An ocean wave men in the middle and balance
Forward and back slip the clutch
Left allemande
Partners all a right and left grand

Two head gents and your corner girl
Go up to the middle and back
Same four star thru and split two
Both turn right and go 'round one
Into the middle and dixie style to
An ocean wave balance forward and back
A left hand swing
Go right and left grand

WHEEL TO THE MIDDLE

By Dave Morton, Nottingham, England

Two and four the ladies chain
Four ladies grand chain four
Roll promenade don't slow down
Two and four promenade in single file
One and three wheel to the middle
Square thru five hands
Allemande left
Note: Two and four keep promenading
in single file till they can do an
allemande left

CROSS STANDING DEAL

By Malcolm Davis, March, Cambs, England
Head ladies chain across the ring
Sides do a right and left thru
Heads right circle to a line
It's up and back
The ends star thru cross trail 'round one
Line up four go up and back
Now pass thru wheel and deal
Double pass thru centers in
Wheel and deal double pass thru
Centers in wheel and deal
Double pass thru centers in
Wheel and deal
Men square thru three quarters
To corner allemande left

Here are four dances sent in by Bill Barton,
Cornish Flat, New Hampshire, which he calls
Eight Rollaway Today.

Heads square thru
Do sa do to an ocean wave
Eight rollaway a half sashay
Girls circulate courtesy turn
Couples circulate wheel and deal
Do sa do to an ocean wave
Eight rollaway a half sashay
Girls circulate courtesy turn
Couples circulate wheel and deal
Left allemande

Heads square thru slide thru
Right and left thru
Ladies lead dixie style to an ocean wave
Eight rollaway a half sashay
Men circulate
Slide thru right and left thru
Ladies lead dixie style to an ocean wave
Eight rollaway a half sashay
Men circulate
Slide thru right and left thru
Slide thru
Left allemande

Heads square thru swing thru
Eight rollaway a half sashay
Left spin the top
Step thru bend the line
Spin the top
Eight rollaway a half sashay
Left swing thru
Step thru Frontier whirl
Left allemande

Heads square thru catch all eight
Right hand half back by the left full turn
Girls join hands make an ocean wave
Left swing thru
Eight rollaway a half sashay
Swing thru wagon wheel
Turn full around
Give her a spin once and a half
Pick her up couples circulate
Bend the line Suzie Q
Turn opposite right partner left
Opposite right partner left
Like a left allemande

A TEST FOR MEN

By Stub Davis, Waurika, Oklahoma
Four ladies chain across from you
Head two couples square thru
Square thru the outside two
Bend the line square thru
Center four square thru
Three quarters 'round you do
Centers in
Cast off three quarters
Men with girls you face square thru
Center four pass thru
Centers in
Cast off three quarters
Slide thru
Left allemande

ROOM ENOUGH

By Bill Armstrong, Los Angeles, California
Sides right and left thru
Head ladies chain three quarters 'round
Side men turn 'em arm around
Roll away with a half sashay
Forward six and back you do
Those who can right and left thru
Same two do a half sashay
Forward six and back that way
Just the ends star thru
Same two do a half sashay
Then U turn back and star thru
Do a half sashay
Everybody girl on the left
Left allemande

SINGING CALL*

THOSE WERE THE DAYS

By Red Bates, Hampden, Massachusetts
Record: Hi-Hat #378, Flip Instrumental with Red
Bates
OPENER, MIDDLE BREAK, ENDING
Four ladies chain across and turn 'em
Now rollaway and circle 'round the ring
Allemande left allemande thar
Forward two and star boys wheel right in
With a right hand in slip the clutch
Left allemande now do sa do your own
Left allemande come back and promenade
Those were the days my friend
We thought they'd never end
Those were the days oh yes
Those were the days
FIGURE:
One and three you promenade go half way
(In the middle) star thru California twirl
Swing thru the outside two
The boys will run you do couples trade
And then you wheel and deal
Dive thru pass thru
Your corner lady swing
Left allemande come back and promenade
Those were the days my friend
We thought they'd never end
Those were the days oh yes
Those were the days
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending.

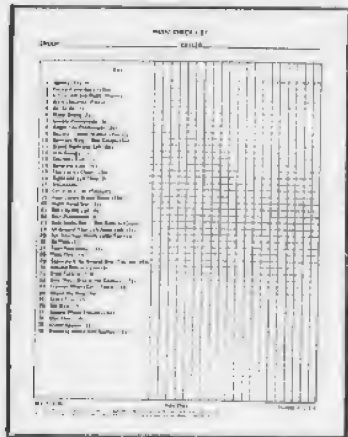
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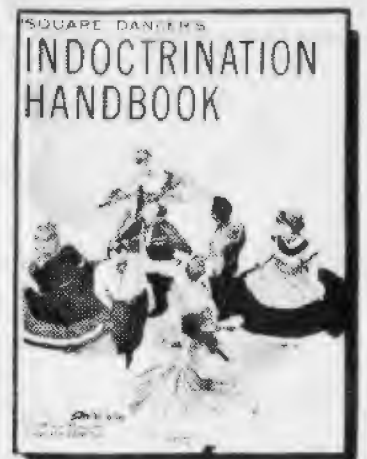
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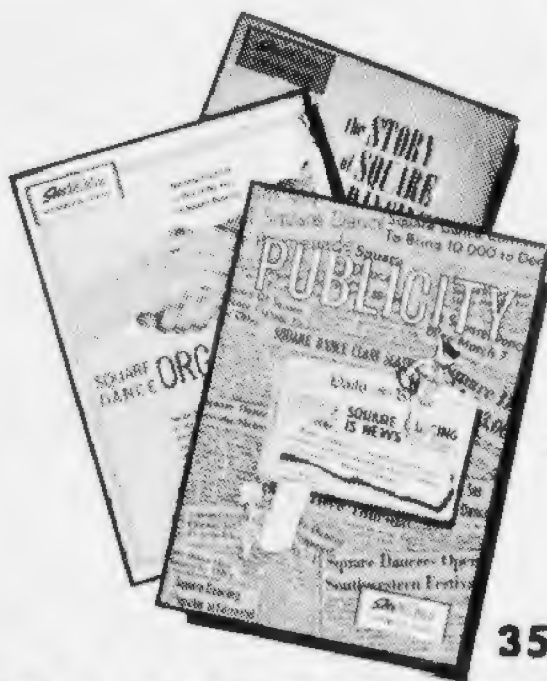
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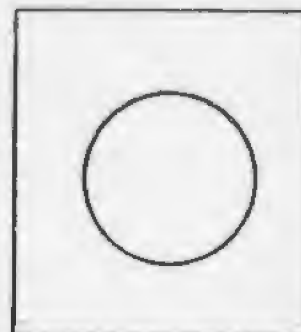
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(LETTERS, continued from page 3)

to Do Sa Do with and did an Irish swing. I think the latter figure is fine but would like to see it done to the call, Irish swing, and not Do Sa Do... I don't like to see our basics goofed up.

Thanks to Madeline Allen for the article on Smooth Dancing. I wish more people would read it and take it to heart.

Irvin L. Hill
Pocatello, Idaho

We, too, are concerned over the abuse of some of the standard basics. We've seen this confused version of the Do Sa Do a few times and would hope that this can be corrected. There are several similar instances where standardization is being challenged and we're doing everything we can to emphasize the necessity of using correct styling.—Editor

Dear Editor:

I am a long-time subscriber to your magazine and I am trying it another year but I am disgusted with the way you handle the round dances. Up until a year ago you gave complete instructions on each dance you featured. Now you give the cues and they are not enough for

the readers to do the dances properly. While you feature more round dances now the instructions are practically worthless. Are you publishing this magazine for the readers or just to fill some of the pages?

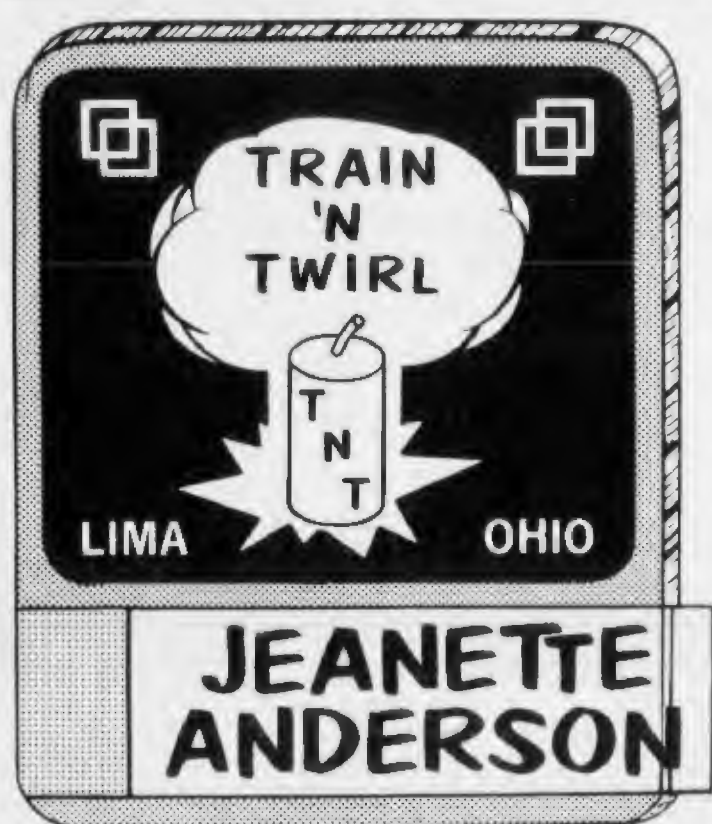
Forest Hunskaar
Seattle, Wash.

Dear Editor:

My husband and I started round dancing last Fall and as we progressed we realized that some of the "standbys" we were learning were being run in S.I.O. Then suddenly the cues appear for the new dances with no instructions and the description — Recommended for Advanced Dancers. The door slammed in our faces... couldn't you possibly sacrifice some of the frou-frou some place and at least print the instructions for the advanced figures or better yet, put out a Basic Instruction Book for Round Dancing like you have for squares? Also, why can't the rounds be cued on a record like the squares?

Alice D. Gottfried
Temple Hills, Md.

We did a lot of thinking before we changed our round dance format in the magazine. We



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BRUCE JOHNSON

finally realized that all of these dances we were writing up in detail were written up also in the instructions which come with each record. A dancer can't learn the dance very well unless he has the record at hand. So we decided to print a "sampling" of every round dance coming out on the square dance labels but just give the cues so the dancer could look them over and decide if he likes the dance. If he does, he can then buy the record and get the full instructions. Believe it or not, most readers seem to like the new system better. Lloyd Shaw Records do use a "double system" of putting two round dances on each record with the cues spoken in one section and the dance without cues on the other.—Editor

Dear Editor:

I have been a subscriber to Sets in Order for quite a few years. The front cover says, "The Official Magazine of Square Dancing."

If I had wanted a round dance magazine I would subscribe to one. I am getting more and more disgusted. When you interviewed three callers in the December, 1968, issue, it was two callers and one round dancer, all catering to round dancers...

Madeline Allen's pieces are good. Only, in the February, 1969, issue she says, "Those who

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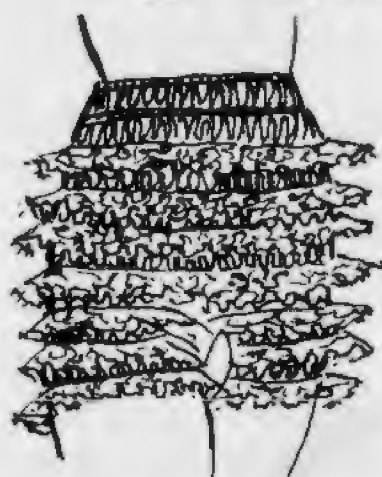
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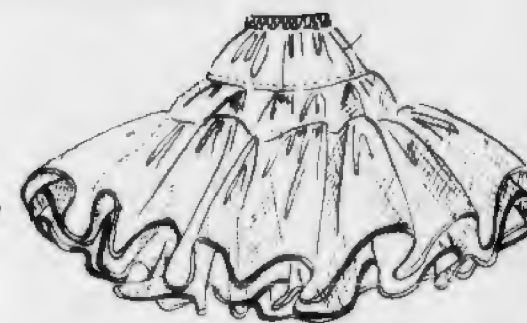
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also round dance are better, smoother square dancers." This isn't so. They spend so much time practicing rounds they don't have time or energy left to keep up on the squares.

Grace Stephens
Knoxville, Tenn.

We discovered long ago that it was impossible to please everyone but we do try. For years we did very little with round dancing. Then we came across some good articles and ran them. However, in a year's issues of Sets in Order you can discover that we do try to balance the subjects covered. What Madeline Allen refers to in her

February column is that many square dancers do not move to music, even tho' they can get from one point to another in the square. If a person learns to DANCE to music, either in rounds or squares, he does become a better dancer; in round dancing one must move to music.—Editor

Dear Editor:

You and your staff have been doing an excellent job and the 1969 format for Sets in Order is "outasite." We dearly needed the fun squares series and I hope it wakes a lot of people up. At any rate, you are trying. This is

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September 1971 — Indiana, Kentucky, Illinois
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November 1971 — Arkansas, Texas, Louisiana

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the motive force and it may start the avalanche towards more fun than ever.

“Mel” Hasbrouck
Great Falls, Mont.

Dear Editor:

I thank you for listing my name among the 11 charter member subscribers to S.I.O. for the State of Texas for 20 years without interruption. I was surprised to see my name and of course was proud of the mention. I knew two of the others; Carl Morley and Manning Smith.

Took my first lessons in March, 1949. Am

still dancing and going to workshops. Was 74 years (shall I say young?) on March 12, 1969.

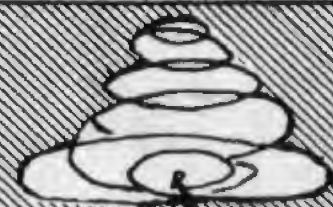
Harry B. Finer
Houston, Texas

Dear Editor:

It was mentioned in the March issue of S.I.O. that square dancing has been done with deaf people. I have been asked to teach a class in square dancing for deaf teen-agers. Would you please send me any information you have on this subject or let me know where I might get it?

By the way, I think your Gold Ribbon Re-

TOP



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NEWEST ROUNDS

GR 14123

“REMEMBERING” (waltz) by Bill and Irene Hart
“YOU’RE THE CREAM IN MY COFFEE” by Ray and Elizabeth Smith

NEWEST FLIP SQUARES

GR 12111

“BLUE EYES” by Ron Schneider

Recent Rounds

14122 My Dear/Cheek to Cheek
14121 Dream of You/Green Green Grass
14120 If My Heart Had Windows/Who
14119 My Sweetheart/Mystery Melody

Recent Squares

12113 Walkin’ Back To Birmingham — Schneider
12112 Dear World — Johnston
12110 Reno — Mitchell
12109 You’re Grand — Johnston

TOP

NEWEST FLIP SQUARES

TOP 25189
TOP 25190

“ABOUT DIXIE” by Ralph Kinnane
“MY OLD KENTUCKY HOME” by Ray Bohn
Dedicated to the Louisville
“Heavenly in ‘70” Convention

Recent Squares

| | | | |
|-------|-----------------------------|-------|----------------------------------|
| 25188 | Cindie Loo — Holup | 25184 | Red River Valley — Hendrickson |
| 25187 | Tequilla — Blickenderfer | 25183 | One More Ride — Williams |
| 25186 | Little Arrows — Sweet | 25182 | Where You’re Gonna Be — Peterson |
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Jean Wydra
 Norwich, Conn.

Over the past 15 years we've heard of a number of groups made up of deaf people but we don't know of any existing now. My recollections on watching these groups in the past are that the caller worked just adjacent to the square, giving the calls entirely in adaptations of regular hand signs. One group I remember particularly because the orchestra came down on the floor with a demonstration group so that the dancers could get the vibrations from the bass fiddle, enabling them to move to the rhythm.—Editor

Dear Editor:

Thank you for the very nice article about our Totem Pole in the March issue of Sets in Order. We had our Totem Pole Dance on April 11th and it was a great success. We plan to continue this in the coming square dance seasons. We had twelve pieces in our Totem Pole originally; all but one were returned. Incidentally, we had a group of Indian Ceremonial Dancers to add to the festive occasion.

R. Benes
 La Grange, Ill.



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Bob Yerington — Muscatine, Iowa

A NAME THAT you will see often on festival and convention programs across the square dance land is that of Bob Yerington, whose calling is much in demand at such gatherings of square dancers.

Bob and his wife Shirley enrolled in a square dance class in January, 1958. One day Bob tried his hand at that siren for callers — the singing call — and knew that this calling thing was something for him to investigate.

This he did and it led to his present position as traveling and very busy local caller, as well. He is on staff at Kirkwood Lodge, Jug-End, Chula Vista, Winter Holiday and Spirit Lake institutes.

Bob has recorded for Kalox Records since 1964; has five records and an L.P. on the market at the present time.

The Yeringtons have four children; Debbie, Donald, Richard and Roy and have called Muscatine their home since 1958.

(DATEBOOK, continued from page 5)

July 25—7th Ann. Lansing Area Subs. Dance,

Diamond Reo Clubhouse Lansing, Mich.

July 25-26—3rd Ann. Nordic Fest Square

Dance, Decorah, Iowa

scope records

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|-------------------------------|--------|
| Hawaiian Holiday | SC 14A |
| California Two-Step | SC 14B |
| Choreo. by the Kimbleys | |

SQUARE DANCES

| | |
|---|--------|
| Reno — Bob Page | SC 521 |
| Like I'm Loving You — Dick Waibel | SC 522 |
| Country Boy — Ed Berryman | SC 523 |
| Serenade — Mac McCullar | SC 524 |
| Orange & Green — John Winton | SC 525 |

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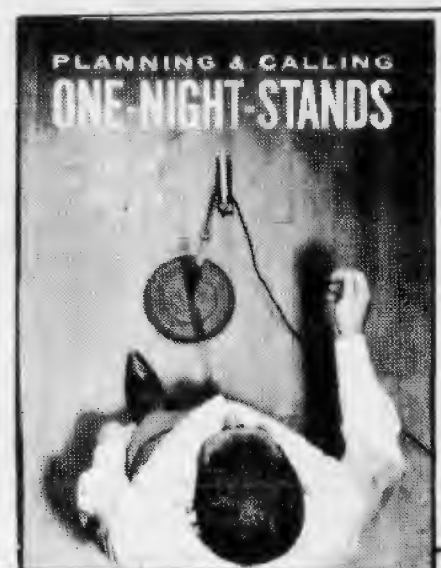
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July 26—6th Ann. Night Owl Dance

Hayloft, Asbury Park, N.J.

July 26—South Texas S/D Assn. Dance

Micro Dome, Victoria, Texas

July 26-27—Merry Mixers Square Campers

Dance, Lake Kanapolis State Park, Kansas

July 26-27—Third Ann. PSARDA Camp Out

Tucker's Campground, Lake Gaston, N. C.

July 31-Aug. 2—3rd Ann. Red Boot Festival

Crossnore, N.C.

Aug. 1-2—16th Ann. Penn State S/D Festival

Penn. State U. Campus, University

Park, Pa.

Aug. 1-3—5th International S/D Festival

Munic. Audit., Long Beach, Calif.

Aug. 2—Ski Hi Stampede S/D

Natl. Guard Armory, Monte Vista, Colo.

Aug. 8-9—7th Ann. S/D Festival

Edgewater Hotel, Gulfport-Biloxi, Miss.

Aug. 2—Hoedowners Rodeo Square Dance,

Miners State Bank Pkg. Lot, Iron River, Mich.

Aug. 8-9—20th Ann. Western S/D Festival

Laramie, Wyoming

Aug. 8-10—Red Carpet S/D Holiday

Baerfield Inn, Fort Wayne, Ind.

Aug. 9—6th Ann. Hoedowners Festival

Recr. Center, New Iberia, La.

Aug. 9—9th Western N.Y. Fed. Summer

Festival, Treadway Inn, Niagara

Falls, N. Y.

Aug. 9-10—11th Ann. August Week-End

Square Dance, Chaparral Conven. Ctr.,

Ruidoso Downs, N.M.

Aug. 10—Waggin Wheelers Ann. Outdoor

Picnic S/D, Garden of the Gods, Colo.

Aug. 14-16—"Lucky 7th" Overseas Dancers

Reunion, Statler Hilton Inn,

Annapolis, Md.

Aug. 15-17—5th Ann. South East S/D

Jamboree, Stuckey's Carriage Inn,

Jekyll Island, Ga.

Aug. 15-17—Lazy Days Weekend

Miami Camp Grounds, Perkinsville, Ind.

ROYAL INSTRUCTOR

Kee Pennington sends a clipping from the Westfield (Mass.) Advertiser question-and-answer column. The Question — Is it true, as my son who just returned from Japan insists, that Emperor Hirohito's brother is now teaching square dancing in Tokyo? —*Ed Fritz, Chicago.* The Answer — Ah so, do-si-do! Yes indeed!

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SINGING CALLS

THE ONE YOU LOVE — Mustang 124

Key: G Tempo: 130 Range: High HB
Caller: Billy Brooks Low LB

Music: Western 2/4 — Violins, Guitars, Piano,
Clarinet, Drums, Bass

Synopsis: (Break) Allemande — do sa do — men
star left — partner right — allemande — grand
right and left — do sa do — promenade
(Figure) Heads square thru — corner do sa do
— swing thru — spin the top — right and left
thru — square thru three quarters — swing —
promenade.

Comment: A smooth dance to a good tune. Music
is quite danceable. Rating: ☆☆☆

**CAN'T TAKE MY EYES OFF OF YOU — Wagon
Wheel 115**

Key: G Tempo: 123 Range: High HB
Caller: Don Franklin Low LB

Music: Western 2/4 — Guitars, Trumpet, Drums,
Bass

Synopsis: (Break) Ladies chain — rollaway — circle
— rollaway — circle — allemande — weave —
do sa do — promenade (Figure) Circle —
allemande — promenade — men roll back one
— promenade — heads wheel one half —
square thru three quarters — corner swing —
allemande — promenade.

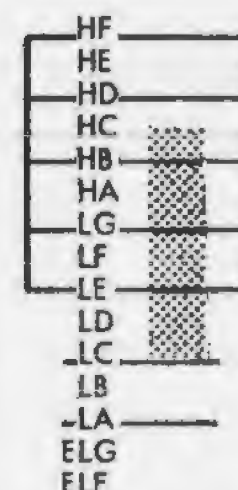
Comment: Interesting music. A standard dance
routine and good use of lyrics. Tempo is quite
slow and lead music is very light.

Rating: ☆☆☆

THE NAME OF THE GAME — Blue Star 1848*

Key: B Flat Tempo: 132 Range: High HC
Caller: Marshall Flippo Low LB

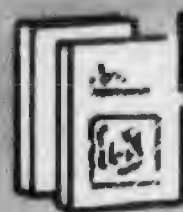
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HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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Synopsis: Complete call printed in Workshop.

Comment: Excellent tune selection and good use
 of lyrics. The music is very good and the dance
 has typical Flippe timing. Rating: ☆☆☆

BROWN MOUNTAIN LIGHTS — Red Boot 108

Key: C Tempo: 129 Range: High HC
 Caller: Don Williamson Low LC

Music: Western 2/4 — Multiple Guitars and Drums

Synopsis: (Break) Ladies chain — circle — rollaway
 — circle — rollaway — do sa do — weave — do
 sa do — promenade (Figure) Heads lead right
 — circle to a line — pass thru — wheel and
 deal — swing thru — turn thru — allemande —
 pass partner — swing — allemande —
 promenade.

Comment: A novelty folk tune and standard, well
 timed dance routine. Rating: ☆+

TEQUILLA — Top 25187*

Key: F Tempo: 129 Range: High HC
 Caller: Reath Blickenderfer Low LD

Music: Western 2/4 — Guitar, Banjo, Piano,
 Drums, Bass

Comment: An interesting tune, well played music
 and a good standard dance routine.

Rating: ☆☆☆

IDA — Windsor 4917

Key: Three Tempo: 126 Range: High HB
 Caller: Bill Snailum Low LG

Music: Standard 2/4 — Guitars, Piano, Drums,
 Bass

Synopsis: (Break) Do sa do corner — seesaw
 partner — men star right — partner left —
 allemande thar — slip the clutch — allemande
 — weave — promenade (Figure) Head (side)
 gent corner girl square thru — split two —
 around one to a line — slide thru — square

CURRENT BEST SELLERS

Fifty dealers and distributors of Square
 and Round Dance records in key cities
 throughout the United States and Canada
 were canvassed to find out just what records
 were selling in their individual area. The fol-
 lowing lists were made up from results of
 that survey as tabulated in mid — June.

SINGING CALLS

Summer Sounds MacGregor 2051

Little Ole' Winemaker Kalox 1086

This Old World Windsor 4911

Whisper Sweet Nothings Longhorn 175

With two tying for fifth place

If They Could See

Me Now

Reno

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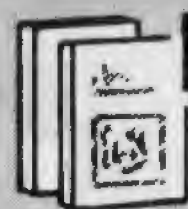
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thru three quarters — swing corner — promenade.

Comment: An all time standard tune played in three different keys. Routine is quite danceable. Music is pitched low but tune is easy to fake.

Rating: ☆☆

COUNTRY BOY — Scope 523

Key: C Tempo: 126

Range: High HC

Caller: Ed Berryman

Low LC

Music: Western 2/4 — Guitars, Vibes, Banjo, Piano, Bass, Accordion, Drums

Synopsis: (Break) Ladies chain — circle — rollaway — circle — rollaway — circle — weave — do sa do — promenade (Figure) Side (head) ladies chain — head (side) square thru — square thru — bend the line — two ladies chain — right and left thru — cross trail — swing corner — promenade.

Comment: Well played music. The square dance call is quite wordy but interesting. Rating: ☆☆

THOSE WERE THE DAYS — Hi-Hat 378*

Key: G Tempo: 125

Range: High HD

Caller: Red Bates

Low LB

Music: Standard 2/4 — Guitars, Piano, Clarinet, Harpsichord, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: An excellent tune, good music and a close timed smooth flowing dance routine.

Rating: ☆☆☆

SOMEBODY'S THINKING OF YOU TONIGHT — MacGregor 2052

Key: Two Tempo: 127

Range: High HD

Caller: Stu Robertson

Low LC

Music: Western 2/4 — Guitar, Accordion, Piano, Banjo, Drums, Bass

Synopsis: (Break) Allemande — pass partner — right hand 'round — partner left — ladies chain — rollaway — circle — rollaway — weave — do sa do — promenade (Figure) Head (side) ladies chain — heads lead right circle to a line — pass thru — wheel and deal — substitute — swing thru — boys trade — box the gnat — pull by — do sa do — swing — promenade.

Comment: A smooth flowing tune and good music. The dance pattern is standard and has good action.

Rating: ☆☆

UNCLE RED — MacGregor 2053

Key: A Tempo: 126

Range: High HB

Caller: Bill Ball

Low LA

Music: Western 2/4 — Guitar, Banjo, Accordion, Clarinet, Drums, Bass

Synopsis: (Break) Circle — allemande — partner right — ladies promenade — box the gnat — weave — do sa do — allemande — promenade (Figure) Head (side) gents and corner square thru — split two — line of four — right and left thru — star thru — pass thru — swing — allemande — promenade.

Comment: Well played music and a standard routine with good timing.

Rating: ☆☆

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Key: G **Tempo: 131** **Range: High HD**

Caller: Ralph Sweet **Low LB**

Music: Western 2/4 — Banjo, Clarinet, Guitar, Drums, Bass

Synopsis: (Break) Do sa do corner — seesaw partner — circle — reverse single file — men turn back — partner box the gnat — right and left grand — do sa do — promenade (Figure) Heads (sides) right and left thru — pass thru — separate around one — pass thru — split two around one — right hand star — allemande — do sa so — swing corner — allemande — promenade.

Comment: A very popular tune with a slightly different interpretation. Routine is quite danceable. Rating: ☆☆

ANN — Blue Star 1847

Key: F **Tempo: 124** **Range: High HB**

Caller: Al Brundage **Low LA**

Music: Western 2/4 — Guitars, Violin, Piano, Drums, Bass

Synopsis: (Break) Allemande — do sa do — men star right — star promenade — girls roll back — allemande — weave — do sa do — promenade (Figure) Ladies chain — rollaway — swing new

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girl — heads lead right — circle to a line — star thru — square thru three quarters — alle-mande — do sa do — promenade.

Comment: A currently popular country tune and a standard dance routine. Rating: ☆☆

DEAR WORLD — Windsor 4916*

Key: Two **Tempo:** 127 **Range:** High HC

Caller: Arnie Kronenberger **Low LB**

Music: Western 2/4 — Guitar, Banjo, Piano, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A currently popular tune and a smooth flowing dance to very good music.

Rating: ☆☆☆

HOEDOWNS

JERRY'S BREAKDOWN — Square Tunes 116

Key: G

Tempo: 119

Music: Square Tunes Band — Violin, Guitar, Drums, Bass

JERRY'S ROMP

Key: A

Tempo: 120

Music: Square Tunes Band — Violin, Guitar, Drums, Bass

Comment: Traditional style hoedowns. Most callers will want to speed these up as the tempo is quite slow. Rating: ☆+

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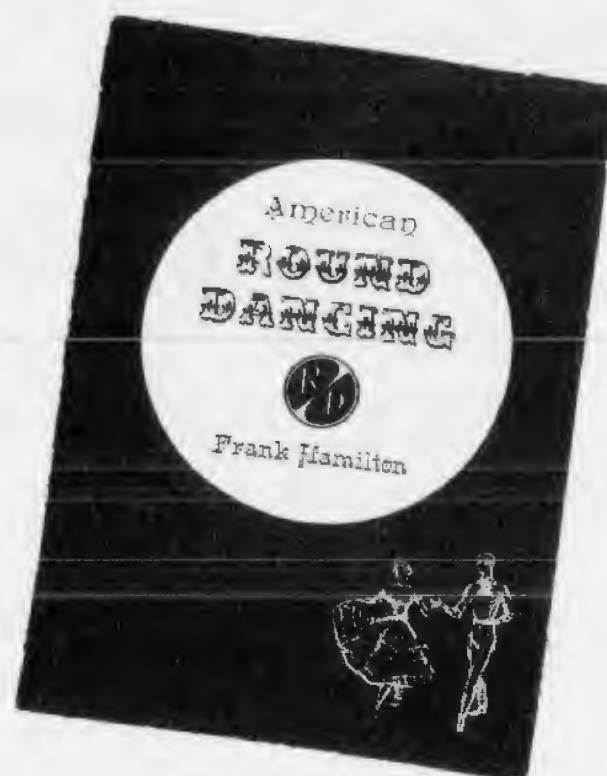
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SILVER SPURS

The Silver Spurs of Spokane, Wash., internationally known group of dancers from the schools of the area, are planning a busy summer. On June 13 the Exhibition Silver Spurs will leave on a four-week cross-country tour, presenting shows en route and visiting historical spots. These young people and their director, E. S. "Red" Henderson, will have a tour of the White House while they are in Washington, D.C. and will spend three days in New York City. A few days after their return to

Spokane they will leave again for Edmonton, Alberta, where they will appear for the fourth consecutive year as guests at the Annual Klondike Days celebration. The Junior Silver Spurs, a younger group, performed at the National Square Dance Convention in Seattle in June.

TWO DANCE INVITATIONS

The Stepping Stones of St. Louis, Mo., dance on 1st and 3rd Saturdays plus the 5th Saturday in August. For location of the dance and further information call Art Kilz in St.

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DIRECTORY PLANNED IN VIRGINIA

The Peninsula Square and Round Dance Assn. of Hampton/Newport News, Va. is planning to compile a directory of all clubs in the state. In order to do this they are asking information from clubs which includes: Name

of City; Name of Club and Caller; Name and Address of Where Dance is Held (including directions on how to get there); Date and Time of Dance; Name, Mailing Address and Telephone Number of Club Officers to Contact Concerning Club and Dances; Number of Directory Copies Desired to be Mailed to the Club.

Send this information as soon as possible to Bill Wandall, Box 1133, Fort Eustis, Va. 23604. Publication is set for September 1969 so send data that will be good into 1970.

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RICHARD JACOBS

Richard (Jake) Jacobs of Columbia, Mo., succumbed to a heart attack in late March. Jake was very active in the Missouri State Federation, having been both a delegate and president. He danced around in many states besides his own and will be missed by the host of friends he made at home and traveling. He is survived by his wife, Helen.

SETS SPOTLITE

From time to time it is nice to turn the Sets Spotlite on those who have made par-

ticularly fine contributions to square dancing, not necessarily callers or teachers. This month the focus is on Gene and Joy Cartwright of Lombard, Ill., who started square dancing about 5 years ago, taking lessons from Gene Tidwell. They helped to start the Oceanwaves Club, have served as president and in other capacities that benefited the club. They helped also to get first place trophies for two years because of their club's participation in local parades, using the theme of square dancing.

The Cartwrights have set up beginner classes

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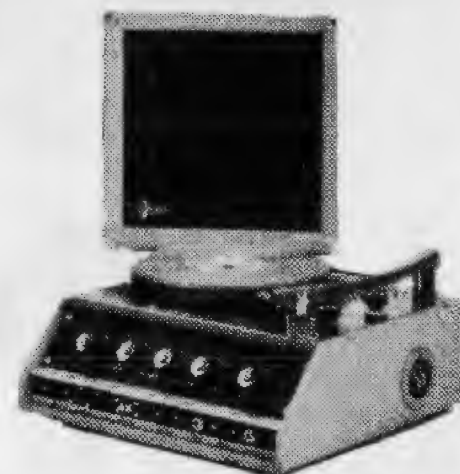


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and worked with them every year, visit many other clubs, are always particularly friendly and hospitable to guests at their own club, set up club trips, etc. Besides this they have been responsible for many one-night-stands where they promoted square dancing for P.T.A., church groups, etc.

Recently, thru Gene's efforts, a special square dance show was aired on T.V. Gene works for NBC and he suggested this type of program to them. The show was taped earlier and then shown on a Sunday night at 10:30 P.M. It

showed modern square and round dancing, presented interviews with callers and dancers, emphasizing the best aspects of the activity. Their club caller, Gene Tidwell, writes, "It was indeed a benefit to square dancing and can be credited to the work and effort put out by this square dance couple."

THANKSGIVING

For years Sets in Order has been devoting several pages in the November issue each year to printing "thank-yous" from square dancers to square dancers. Now that so much increased

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enthusiasm is indicated it is suggested that the local area publications pick up the ball and follow along the same lines. For this reason, Sets in Order will not be printing the Thanks-giving messages this year.

DANCING AT THE NORTH POLE

Anyone interested in square dancing at North Pole, Alaska, may do so. Wayne W. Richardson is President of Santa's Swingers Square Dance Club in that town. He may be reached at POB 4068, North Pole 99705 or telephoned at 488-2141.

(WHY DRESS UP? Continued from page 21)

It should look well on the floor, both in color and movement.

It should be practical — washable, not too much ironing.

It should be gayer and more frivolous than your usual clothes — after all, it is a costume.

We also stated that the skirt should be at least full enough to lie flat on the floor in a circle, and that it ought to have some sort of a sleeve or shoulder covering — not just a strap.

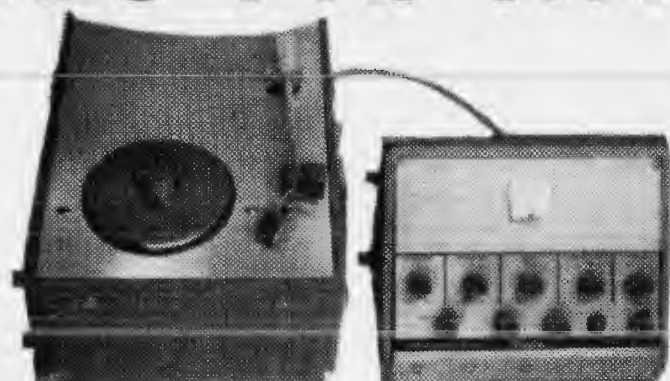
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- ST 113 — Rabbit/Hunting (Hoedown)

requirement, which was not needed then. The skirt should be at least long enough to cover the knee. Current trends in street clothes should have no effect on square dance styles, which are based on grace of movement, and a mini-square dance skirt is an abomination.

One last point — don't forget that a square dance dress is more than just *your* costume — it is part of the decoration of the hall. Never choose material for a square dance dress without looking at it from as far away as you can get. If you can't see it from a distance on the

counter, it will disappear on the dance floor too, and you'll be just another gray ghost. All-over prints blend into non-colors, small stripes melt together, pastels bleach out at a distance — pick something really colorful, something that jumps right out at you. Then you will be doing your share toward the creation of an atmosphere that lifts our spirits whenever we square dance.

DON BELL of Lake Worth, Florida

Co-author of "The Keys To Calling," passed away on May 4th after a long illness.

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IDEA DEPARTMENT

Ivan and Mary Leckrone are examples of those square dancers who have two homes. In this instance the Leckrones winter at the Travel Trailer Village in Mesa, Arizona, and spend their summers on Orcas Island in the state of Washington.

One thing they always take with them is their love of square dancing, which for "Leck" means his PA system, mike and records as his enthusiasm extends to teaching and calling.

Each winter in Arizona quite a crowd moves

into the Mobile Home center and with it comes a ready market for a square dance class. More than eight squares of newcomers graduated this past spring.

However, the Leckrones also have discovered that there are some people who return and decide to repeat the class a second time (almost four squares this past season). To acknowledge this, the Leckrones designed a Masters Degree which they present at graduation to those dancers who have been with them more than one year.

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CANADIAN DANCERS *Welcomed* in TOKYO



Dark-clad Prince and Princess Mikasa of Japan are among Tokyo square dancers welcoming Earle and Jean Park (center).

ON A FAR-FLUNG tour taking Canadian square dancers to the South Pacific and the Orient, Earle Park of Saskatchewan and his wife Jean acted as tour conductors. One of the many highlights of their trip was the visit to Japan and the square dances there.

The first dance was held in Yokohama, the port just south of Tokyo. Among the many decorations at this dance were two cakes, one resembling the Canadian National flag with its maple leaf design; the other representing the Japanese National flag with the rising sun.

The next day a dance was held at Meguro Park Bowling Lanes Ballroom in Tokyo. A very large crowd of enthusiastic square dancers from all over the Kanto Plains area attended this dance, representing over 50 clubs thruout Japan. Among the many guests were Prince and Princess Mikasa, who have been active square dancers for several years. The Prince, oldest brother of the Emperor of Japan, has been greatly responsible for the vast interest in square dancing among the Japanese people in recent years.

The Prince arrived at about 5 P.M. and was immediately introduced to Earle and Jean Park.

They were then invited to eat dinner with the royal couple and were presented with Happi Coats as a good-will gift. The Prince and Princess participated in the square dancing and the Prince did Alabama Waltz with Jean Park.

The crowd here was estimated at about 600 and the decorations were very beautiful, including Canadian, Japanese and United States flags draped on the stage. Tokyo Callers Assn. was largely responsible for making this successful dance possible.

The Canadian dancers receive a send-off at the airport.



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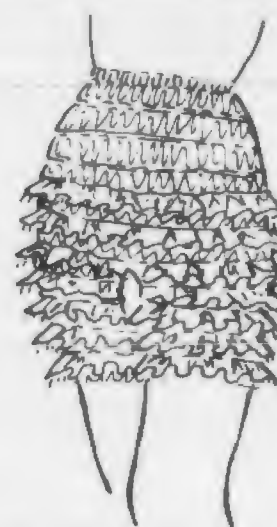
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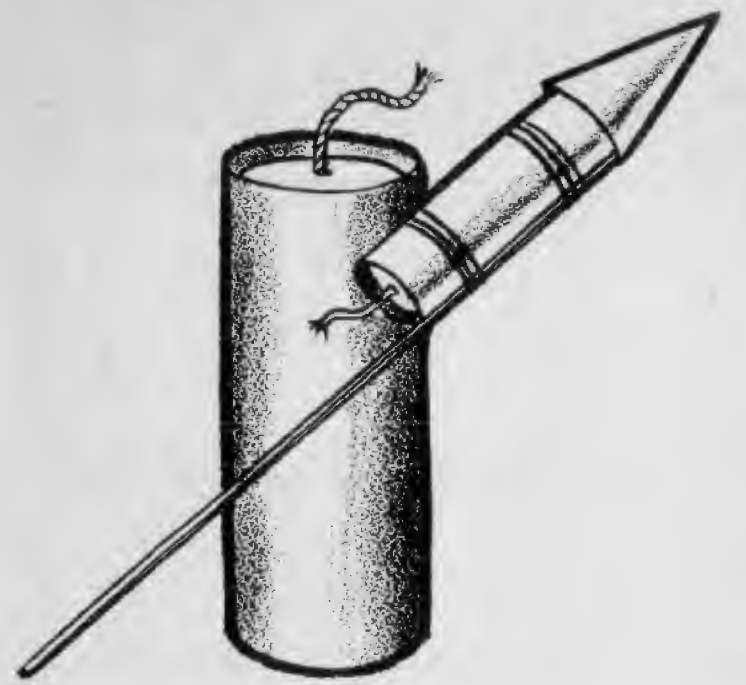
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FEATURE FASHION



Mandy Boswell is wearing a summery fluff of a dress in violet nylon dotted Swiss organdy which is ruffled for a heading on the two-tiered skirt and trimming on the sleeves. For coolness and charm, the sleeves have a slit along the top and the back of the neckline is dropped below the shoulders.

mike cozy

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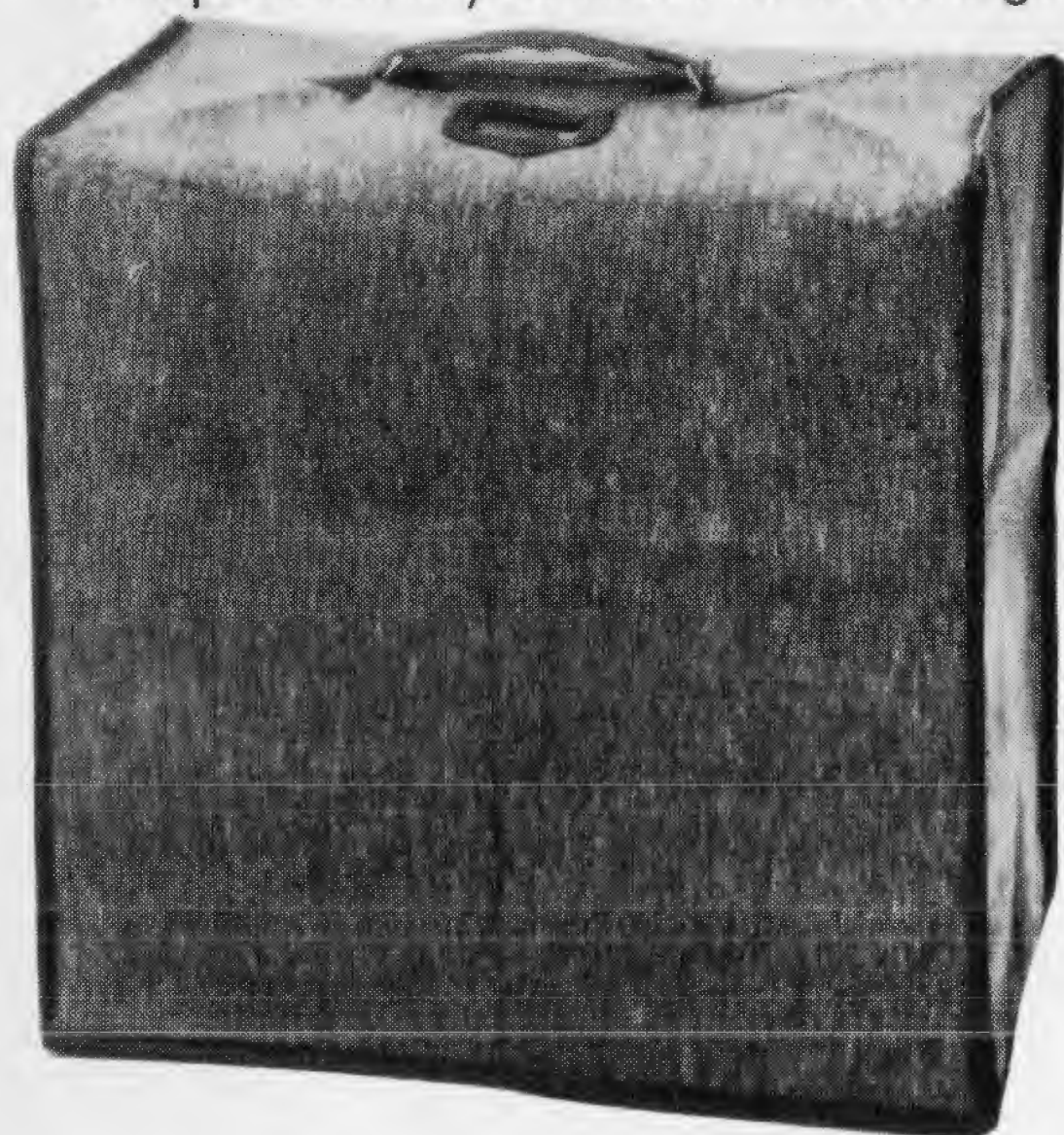
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